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ABSTRACT

The sentence intonation of Panjabi (a tone language) is described, as it is spoken in the district of Sialkot in West Pakistan. A system of phonetic transcription is established, and the intonation of sentences and questions is treated in two chapters. (JB)

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INTONATION OF STATEMENTS & QUESTIONS IN PANJABI

BY

J. SETHI

U S DEPARTMENT OF HEALTH EDUCATION & WELFARE NATIONAL INSTITUTE OF EDUCATION

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Preface

This study is an attempt towards a description of the intonation of the simplest kinds of statements and questions in Panjabi.[1]

Panjabi is a tone language: there are a fair number of minimal pairs and triplets of words distinguished only by tone. There are many jokes current among Panjabi speakers about non-Panjabi speakers trying to imitate Panjabi. One woman imitator, who wanted to say 'I went there' in Panjabi, came out with [mɛ̄ oṯhe gəvɪ sɪ],[2] with [mǣ] spoken on a falling tone. The comment from a Panjabi listener of hers was: 'But you are not a buffalo,' which left her baffled as to how these people distinguished [mǣ] 'I' from [mǣ] 'buffalo.'[3]

Work on word tones in the language started with T. Grahame Bailey,[4] and is still continuing. In the field of sentence intonation, however, the present writer knows of no previous study. There seems to be some reluctance on the part of researchers to undertake the study of sentence intonation before the question of word tones is finally settled. Word tones have, admittedly, a great influence on sentence intonation, and therefore it might appear reasonable to postpone the study of sentence intonation till the study of word tones was completed. However, the study of word tones cannot be completed without taking sentence intonation into account, since, as has been incidentally discovered in this study, sentence intonation influences word tones just as word tones influence sentence intonation. Therefore it might be desirable to take up the study of word tones and sentence intonation hand in hand.

This paper is on sentence intonation. It makes no attempt to study the influence of intonation on word tones, or the other way about. The incidental findings of such influence in this paper can, however, be taken up by researchers in word tones for further investigation.

1. Simplest in the sense that all sentences in the corpus, except six, consist of one tone group each, and in the case of the six exceptions, only one tone group is under discussion in each sentence.
2. Literally: 'I there went was'.
3. [mǣ] 'I' is said on a level tone; [mǣ] 'buffalo' on a falling tone.
4. *A Panjabi Phonetic Reader*, University of London Press, London, 1913.

This monograph is an abridged version of a dissertation on the subject prepared by me under the supervision of Mr. David Barber of the School of English, University of Leeds in 1969 as part of the requirements for the degree of M. A. in Linguistics and English Language Teaching. The monograph goes somewhat beyond the original dissertation. In Chapter IV it attempts to relate the most typical intonation of statements and questions in Panjabi with that of their counterparts in English, and gives some suggestions for the teaching of English intonation to Panjabi speakers. What is regarded as the 'most typical intonation' for this purpose subsumes neutral tonicity and use of the tune neutral with regard to attitudes or implications.

This study cannot claim to be very thorough. It had to be completed in a short time, and in the analysis of tunes, my supervisor and I had to work on auditory impressions, no machines being available during the vacation time when the research was conducted. It is hoped, however, that it will encourage further studies in this area. Suggestions for improvement of this work will be most welcome.

The dialect of Panjabi studied here is my own—spoken in and around the district of Sialkot in West Pakistan and by people in India who have migrated from that area. Symbols and notation used in transcribing it in the monograph are given on pages iii–v.

My thanks are due to the Central Institute of English, Hyderabad and the Ford Foundation for the award of a foreign study fellowship, which made it possible for me to undertake this work. I am also thankful to Professor T. F. Mitchell for his permission to work on my dissertation during summer vacation, after the written examination. It would not have been possible to work on a subject of this nature during term time. Mr. E. L. Tibbitts helped me at a juncture when I was deeply puzzled about the analysis of word tones. I am grateful to my supervisor, Mr. David Barber, for his very encouraging guidance, and to Professor R. K. Bansal of the Central Institute of English, Hyderabad, who kindly read the dissertation and encouraged me to produce a monograph.

The original dissertation is available at the School of English, University of Leeds, and from the author, who also has a tape-recording of the corpus.

Central Institute of English
Hyderabad 7 (India)
June, 1971

J. SETHI

CORRIGENDA

Page	*Line*	*Read*	*For*
1	16	examples	example
4	1	course	coures
	23	"intonation" '	"intonation"
5	footnote 13, line 2	importance,	in.portance
6	3		
	17	['ætɒar]	[æ'tɒar]
7	8	tonicity.'	tonicity.
8	8	generalizations	generalization
	footnote 22, line 2	"new",	"new"
10	22	kə'tab	kə'tab
	25	'saryā	'saryā
11	11	'vâḍḍa	'vaḍḍa
	14	,but	but,
15	24	replacing	substituting
20	19	By the application	By application
21	14	'Why	'why
24	footnote 3, line 2	,one	one
	last line	(Cp. footnote 7 of this chapter.)	(cp. footnote 7 of this chapter).
30	footnote 7, line 1	The word *one* in	The word *one* is

Page	*Line*	*Read*	*For*
32	16	subgroups	sub-groups
	last line	today	to-day
39	15	: Add "(on the stressed syllable)"	
46	29	'Fall?'.	'Fall?'
47	4	go.	go
49	10	p(ʊ)'rɑne	p(ʊ) rɑne
60	6	sə'mɑn	sə mɑn
61	19	'kɪs	kɪs
66	14	+ə'mɛrɪkɑ	+ə mɛrɪkɑ
69	8	'Edinburgh	'Edinburgh
71	11	(Sentence 84) : put • under [ge]	in the scalar marking.
72	19	'khelo	khelo

Symbols, Notation, Terms

SYMBOLS

Only broad transcription has been used. However, no attempt has been made here to phonemicize the sounds. That accounts for the use of the length mark (:) with certain vowels when they were felt to be fairly long, although the vowel chart below does not use any.

Vowels

Monophthongs —

Front	Back
i	u
ɪ	ʊ
e	o
ə	
æ	ʌ
	ɑ

ə and ʌ are used both in stressed and unstressed positions.

ɛ has been used only in certain English words, e g.

[əˈmɛrɪkɑ] 'America' and [ɪŋˈgeɪmɛnt] 'engagement.'

ɪ ə ʌ ʊ are phonetically short.

i e æ ɑ o u are phonetically long.

Lip position—neutral for all vowels. Phonetically, therefore, back vowels [o] and [u] are nearer secondary cardinal vowels [ɤ] and [ɯ] than they are to the primary cardinal vowels [o] and [u].

Diphthongs— ɑɪ ɑe ɑo oɪ oe ʌo əɪ

The use of any other combination of two vowel symbols should be read as two monophthongs in succession.

Consonants

Only the following symbols need be mentioned; all others used herein may be interpreted in terms of the I P A chart:

t d are dental plosives.

c ɟ are palato-alveolar plosives.

ʃ as in English, but without lip protrusion.

y has been used in place of j for voiced palatal frictionless continuant.

Aspirated plosives have been written with an *h* after the symbol for the unaspirated ones, thus: ph, th, ʈh, ch, kh.

Double consonant symbols have been used to mark longer closure in plosives and prolonged continuation in laterals, nasals and fricatives.

NOTATION

˄ ˋ – used over vowels for rising-falling, falling and level word (or syllable) tones. Only ˄ has been used throughout; the other two have been used only where the syllable tone is the central point of discussion.

ˈ marked before all stressed syllables in Panjabi and before pretonic stressed syllables in English.

ˌ post-tonic stress mark used only in the English text.

· used only in the English text (see 'Table of Tone Marks' in O'Connor and Arnold, *Intonation of Colloquial English*, back cover).

ˋ ˊ ˇ 'high fall', 'high rise,' 'low rise' — nuclear tunes marked before the tonic syllable.

\+ used before a proper name.

[ ] are used to enclose the transcription of Panjabi words when not clearly separated otherwise from English. The mark / / has not been used anywhere because the symbols used for vowels and consonants do not necessarily represent their phonemic status.

' ' used for glosses in English.

// mark tone group boundary in Appendices.

Textual and scalar marking. The following pattern has been adopted:

English glosses (word for word)

Panjabi sentence with stress and tune marks

Scalar marking

(Original English sentence or free translation of the Panjabi sentence.)

Example:

it	what	(they) call	are
ænnũ	ˈki	ˈkænde	nẽ
. .	/	– .	.

('What's it 'called?)

Dots stand for unstressed syllables, lines or curves for stressed ones. However, occasionally, where the last unstressed syllable is accompanied by a slight glide of pitch, that glide has also been indicated by a curve.

TERMS

Among the terms used in this paper, the ones closely connected with the subject of intonation are

i) Tonic: the stressed syllable on which a significant pitch movement starts;

ii) Tonicity: placement of the tonic in the tone group;[1]

iii) Tune: complete pitch treatment of a tone group;

iv) Intonation: ii) and iii) together; (A third choice under intonation, viz. tonality, is of no consequence here since only single tone groups are under discussion in this paper.)

v) Tail: all the syllables following the tonic.

The term 'tone' (by itself) has been used only when speaking of word tones. In order to avoid confusion, the '-ing' forms of 'fall' and 'rise' have been used for word tones only; for tunes, the noun forms 'fall' and 'rise' have been used, instead. When we say 'the tonic falls on a certain syllable,' or 'a certain syllable carries the tonic,' we mean that that syllable is the tonic.

1. For 'tone group' see Halliday, *Intonation and Grammar in British English*, Mouton, 1967, p. 12.

CHAPTER I

INTRODUCTION

As pointed out in the Preface, Panjabi is a tone language. There are many minimal pairs and triplets of words in the language distinguished by tone only. Among studies on the subject of word tones,[1] the notable ones are by Bahl, Bailey, Gill and Sandhu (See Bibliography). Work on this subject is still going on.

Although study of word tones, or of their influence on sentence intonation, is no part of the present work, some acquaintance with word tones is helpful in appreciating the relationship between these and sentence intonation, wherever such relationship has been pointed out incidentally in this work.

We are in agreement with both Bahl and Gill in their recognition of three distinctive word tones in the language. (This is supported by the fact that there are minimal pairs and triplets of words in the language, but no sets of four or more words, distinguished by tone only.) However, we are not in agreement with the tone analysis of either of them. To cite a few example, Bahl analyses the first syllable of [ˈbɑrɪ] 'broom' and the words [cɑ] 'shyness' and [ʈʌŋg] 'manner' as having a falling tone'. He defines 'falling tone' (which he also calls 'falling rising' tone) as that in which the glide 'starts at a low level, falls down and rises to the mid level'.[2] When in our analysis, a tone of this description was used on these words,[3] they became nonsense words. However, when only a falling tone was used instead, the first two of the words became

[ˈbɑrɪ] 'the outside one' (not 'broom'),

[cɑ] 'tea' (not 'shyness'),

while [ʈʌŋg] said on a falling tone ceased to be a word at all in the language.

---

1. Also called syllable tones, because often only one syllable in a polysyllabic word may have a distinctive tone, other syllables remaining atonic—i.e. having a non-distinctive tone.
2. Bahl, 'Tones in Panjabi', *Indian Linguistics*, Journal of Linguistic Society of India, XVII, 1957, 141–2.
3. In the case of [ˈbɑrɪ], on the first syllable.

Gill analyses [cɑ] 'tea' and the first syllable of ['koʈɑ] 'leper', as having 'high tone', which he defines as one with a 'rising onset followed by the same pitch'.[4] Application of a tone of this description to the first syllable of the same words in our analysis gave the following results:-

[cɑ] 'fondness?' (Did you say 'fondness'?) (not 'tea')

['koʈɑ] 'whip?' (Did you say 'whip'?) (not 'leper')

After analysing many more words cited by these authors, a decision was taken to disagree with both of them on this point. In our own analysis, the following three tones were discovered:-

tone	*Scalar representation*	*Mark*[5]	*Example*
i) (mid) level	¯	¯ over the vowel	first syllable of ['bārɪ] 'window'
ii) (low) rising-falling	ˇ	ˇ over the vowel	first syllable of ['bǎrɪ] 'broom'
iii) (high) falling	ˊ	ˊ over the vowel	first syllable of ['bárɪ] 'the outside one.'

In citation forms, on a rising-falling tone syllable, the pitch rises from low to mid level and then there is a slight fall; on a falling tone syllable, the pitch falls from high to mid level. Examples of the three tones are given below. (In the disyllabic words in these examples, it is the first syllable which has one of the three distinctive tones, the other one being atonic):-

level	*rising-falling*	*falling*
[cɑ] 'fondness'	[cɑ] 'peep'	[cɑ] 'tea'
[ti] 'woman'	[ti] 'daughter'	[ti] 'thirty'
[kʌʈ] 'bottom'	[kʌʈ] 'mend' (e. g. a pencil)	[kʌʈ] 'boil' (imperative)
['koʈɑ] 'whip'	['koʈɑ] 'horse'	['koʈɑ] 'leper'
['bɑrɪ] 'window'	['bɑrɪ] 'broom'	['bárɪ] 'the outside one'

4. Gill, 'Panjabi Tonemics', *Anthropological Linguistics*, II, 6, Indiana University, 1960, 11-12.

5. Except when word tones are the central point of discussion, only the rising-falling tone has been marked wherever it occurs in the textual examples of this paper.

[ʈʌgg] 'hang' (imperative) 'leg'	[ʈʌgg] 'manner'	
[pʊ] 'put' (imperative)	[pʊ] 'mute'	
[pʊɪ] 'wore'	[pʊɪ] 'man,' 'brother'	
	[lʊ] 'fix, put, allow'	[ʃlʊ] 'remove'

A very early study of tones in Panjabi was made by T. Grahame Bailey.[6] Bailey speaks of two 'special tones apart from the ordinary tone of speaking': 'a low rising (or low rising-falling) tone' and 'a high falling tone.' Examples in his text—such as [kʌʈ] 'less,' [ʈaon] 'neck' for the former, and [rʊ] 'way', [ʊ] 'this' for the latter—make it quite clear that Bailey's analysis comes very close to ours, arrived at independently.[7]

x x x x

The question of intonation is far from settled even in a well studied language like English. One cannot say with absolute definiteness that a particular tune is used on a particular kind of sentence, or that a particular tune implies a particular attitude. Tibbitts rightly points out that [it is] 'still impossible to make any extensive categorical statement of an abstract theoretical nature about the application of tone-groups to either

(a) particular structures: statements, questions (special or general), commands or interjections, or

(b) particular attitudes on the part of a speaker.'[8]

O'Connor and Arnold[9] show, for example, that nine out of their ten 'tone groups' ('tone group nine, with a fall-rise at the nucleus being the only exception) can be used for both 'special' (non-polar) and 'general' (polar) questions, and that all the ten can be used on statements, with,

6. Bailey, T.G., *A Panjabi Phonetic Reader*, University of London Press, 1913, p. xv.
7. Bailey's *Panjabi Phonetic Reader* became available to us only after we had completed our analysis and discovered the three tones, as described here.
8. Tibbitts, E.L., ''Barking up the Wrong 'Tree ? or Does a 'Rise follow 'Fall ?', *Journal of English Teaching*, Vol. I, No. 2, Nov. 1967, OUP in association with the British Council in Japan, p. 22.
9. O'Connor and Arnold, *Intonation of Colloquial English*, Longmans, 1961.

of coures, varying attitudes. As for attitudes, Tibbitts[10] shows that even by the use of a low falling tune *throughout*, the speaker can sound 'sympathetic', 'encouraging' and 'reassuring' in his statements, special questions, general questions, commands and interjections, though, according to O'Connor and Arnold, a low falling tune implies that the speaker is cool, calm, detached, reserved, etc. Tibbitts has shown the opposite effects achieved with the same tune by a hitherto largely ignored parameter--paralinguistic features: smiles, gestures, and voice quality, for instance.

It must, therefore, be pointed out at once that the present study can only be regarded as a tentative beginning, leaving much scope for further extension and refinement. Of at least three parameters relevant to the discussion of intonation--structures, attitudes, paralinguistic features--only the first has been taken into account. Paralinguistic features have simply been left out; as for attitudes, only that which can vaguely be regarded as neutral has been assumed. This is the attitude that avoids the extremes of enthusiasm, encouragement, sympathy and reassurance on the one hand, and coolness, detachedness, dullnes and reservation on the other. Irony and sarcasm are no part of this neutral attitude.

As stated in the Preface, this work discusses the typical intonation of only two types of sentence[11]--statements and questions. Moreover, of the three 'distinct meaningful choices...subsumed under the single heading of "intonation"[12]--tonality, tonicity and tune--only the last two have been treated in this work, tonality (distribution of an utterance into tone groups) being of no consequence here because only single tone groups

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10. Tibbitts, *op. cit.*, 2.

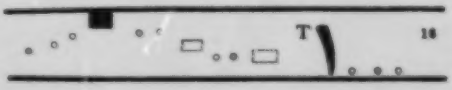
11. The word 'sentence' has been used here and elsewhere in the paper in place of what would have been more precise in the context of a discussion on intonation, viz. 'tone group.' However, it is hoped that this will not matter much, since all English (original) sentences of the corpus have one tone group each (when spoken in the way they are marked in the two texts from where they have been taken), and all but six have been assigned to one tone group each in their Panjabi translations. In the case of these six (Appendix II, sentences 42, 58, 80, 85, 86, 92), only one tone group in each sentence is under discussion. The particular tone group under discussion in these sentences is indicated after each of these sentences in the Appendix.

12. MAK Halliday, *Intonation and Grammar in British English*, Mouton, 1967, p. 18.

have been examined. Tonicity (placement of the tonic) has been discussed here in sufficient detail, because we consider it to be of great significance.[13]

When this investigation was undertaken, the intention at first was to study the intonation of questions only; intonation of statements was, however, taken up for study in order to provide some kind of background against which the intonation of questions might be better appreciated. This is the reason why the corpus for statements is only 25 sentences (Appendix I),[14] whereas that for non-polar and polar questions, 50 sentences each (Appendix II).[15] Moreover, sentences chosen under statements are all isolated sentences of the 'simplest kind of statement' (Armstrong and Ward): no contrasts, verbal or non-verbal, are stated or implied in them. On the other hand, quite a few sentences chosen under questions bring out verbal and non-verbal contrasts. These sentences are given in *Intonation of Colloquial English* to illustrate and give practice in the following tunes:–

(A) *Special (non-polar) questions*: *'Tone Group' 4, Tune I*
(Low Prehead +) Stepping Head + High Fall (+ Tail)

General Tune Shape: 

Example: 'Where did you 'go for your 'summer 'holiday?

13. R. K. Bansal regards tonicity—'the correct location of the intonation nucleus'—as of prime importance next only to 'the correct stressing of English sentences.' (R. K. Bansal, 'A Study of the Intonation Patterns in Educated Indian English,' *Bulletin* of the Central Institute of English, Hyderabad, India, No. 6, 1966–67, 122.)

14. Free translations of 25 English sentences chosen from pages 12–14 of Armstrong and Ward, *A Handbook of English Intonation*, Heffer, Second Edition, last reprinted 1967.

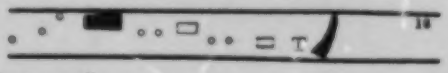
15. Free translations of 50 sentences (non-polar questions) chosen from pages 132–5, and 50 sentences (polar questions) chosen from pages 199–203 of O'Connor and Arnold, *Intonation of Colloquial English*, Longmans, Fourth impression, 1967.

16. Throughout this paper, in order to indicate the general shape of the tune, we have used the sign (•) for unstressed syllables and (▬), (\) or (/) for stressed ones, the last two showing pitch movement in addition to stress. Hollow signs indicate optional syllables, whose number is not fixed. T stands for the tonic syllable. In the scalar marking of the tune of any given sentences, however, where

(B) *General (polar) questions: 'Tone Group' 7, Tune, 1*

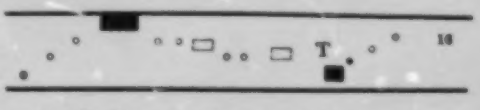
(Low Prehead +) Stepping Head+Low Rise (+Tail)

General Tune Shape:



Example: Is 'that the 'last ,one?

or



Example: 'May I 'come and 'call on you to,morrow?

These we have regarded as typical of the intonation of the two types of question, because the attitudes expressed by them are neutral in the sense explained already.

A note on translation

Since sentences of the statement type were all independent utterances, they were translated as such into Panjabi. In translating the sentences of the question type, however, the situation, as evident from the verbal context, was taken into account, and then, what seemed to be the most natural Panjabi utterances conveying the same meaning as their English originals, were taken. This is the reason why certain expressions have been only approximately translated: e.g. 'weekend' translated as [æ 'tʊɑr] 'Sunday', 'Would you like me to drive?' as [mæ̃ cə'lɑ̃ʊɑ̃?] 'Shall I drive?', and so on. Where an English word seemed more natural than any of the possible Panjabi equivalents, it has been retained, in its nativised form, if necessary: e.g. [thɪ'eʈər] for 'theatre'. Proper names have been changed at certain places simply to make the Panjabi sentences sound a bit more natural.

A note on procedure

The tunes on the sentences of the corpus were analysed with the help of auditory impressions—by repeated listening in to the tape recordings. These were then put down in scalar marking (Appendices), which was later used to make generalizations.

The tonic in the sentences of the corpus was also located by auditory impressions, using the definition of 'tonic' given under Terms, page v. In order to arrive at generalizations with regard to the placement of the

optional marks are not required, we have replaced these signs by simple dots and lines for unstressed and stressed syllables, respectively, as shown in 'Symbols, Notation, Terms', p. iv.

tonic, it was thought necessary from the beginning to recognise the opposition 'neutral tonicity/marked tonicity'. For its application on the English original sentences, Halliday's definition was adopted:

> 'A tone group is neutral in tonicity if the tonic falls on the last element of grammatical structure that contains a lexical item... [In other words] the tonic, in neutral tonicity, falls on the last lexical item in the tone group.'[17]...
>
> 'Any other placing of the tonic is "marked" tonicity.'[18]

Examples (tonic syllable underlined):

Neutral tonicity

I very often meet him in the square.
They grade them.

Marked tonicity

What happens if you're not.
There's another one in the kitchen.[19]

It was realized from the beginning that in a language like Panjabi, where word order is not as rigidly fixed as in English, it would be more appropriate to found neutral/marked tonicity on semantic bases, and only later to define each in (surface) structural terms. It would be more appropriate, in other words, to relate neutral/marked tonicity with the information structure[20]: the tonicity which imparts the information structure "new" to the sentence should be regarded as neutral; the tonicity which imparts the information structure "given-new" should be regarded as marked. Conversely, sentences with the information structure "new" should be regarded as neutral in tonicity, and those with the information structure "given-new", as marked in tonicity. The question then arose as to how to sort out sentences with the information structure "new" from those with the information structure "given-new". This problem was resolved differently for the three different types of sentence—statements, non-polar questions, polar questions—discussed in this paper:

17. Halliday, *op. cit.*, 22.
18. Halliday, *op. cit.*, 23.
19. All these examples are taken from Halliday, *Intonation and Grammar*, pp. 23–4.
20. Halliday, 'Notes on transitivity and theme, Part 2,' *Journal of Linguistics*, (CUP), III, 2, 199–211.

(i) *Statements*: Here all the original English sentences had neutral tonicity by definition. They were also known to have the information structure "new", for they were all isolated, independent utterances. Therefore, the placement of the tonic in their Panjabi translations was to be regarded as neutral tonicity, according to the decision taken to relate neutral tonicity in this language with the information structure "new". All that remained to be done then was to study where the tonic fell in these sentences, and to make generalization about neutral tonicity in (surface) structural terms. (Chapter II).

(ii) *Non-polar questions*: Here it was observed from the original English sentences that some of them had neutral tonicity, others marked. In order to sort out the sentences with the information structure "new", we started with all the sentences having neutral tonicity in English (assuming, for the time being, that they would have the information structure "new"), and then studied tonicity in their Panjabi translations. A majority of these translations showed a common pattern with regard to tonicity; these were taken to have the information structure "new".[21] The deviants were then studied more closely in the context in which their English originals had occurred, and it was found that, in spite of their neutral tonicity in English, they had the information structure "given-new," not "new." Their having neutral tonicity in English, which is defined on the basis of the surface structure, was purely a consequence of that structure. For instance, a sentence like

John killed a dog.

with the tonic on *dog* can have the information structure "given-new", in spite of its neutral tonicity, for it *can* be an answer to the question

What did John kill?

in which case all except *dog* is "given"[22]

21. There is an obvious flaw in this procedure, which was amended subsequently by studying closely in its context each sentence whose information structure was regarded as "new" by the procedure described up to this point.

22. Of course, the same sentence can as well have the information structure "new" in which case it will be an answer to the question: 'What happened? Therefore, sentences with neutral tonicity in English are ambiguous with regard to their information structure. (For a detailed study of this, see Halliday, 'Notes on transitivity and theme, Part 2' *Journal of Linguistics*, CUP, III, 2, 208.)

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Sentences of this kind were then transferred to the group of sentences having marked tonicity in English, and their tonicity in Panjabi was studied in that group (Chapter III). It was taken as axiomatic that sentences with marked tonicity had the information structure "given-new".[23] This applies to all types of sentence.

(iii) *Polar questions*: As a result of the experience gained through the study of tonicity in non-polar questions, it was decided, under polar questions, to first sort out all English sentences into two major groups: "new" and "given-new". This was done as follows:–

(a) all English sentences having neutral tonicity were sorted out;

(b) Each English sentence having neutral tonicity was then closely studied in the context in which it occurred, in order to determine its information structure;

(c) some of these sentences were found to have the information structure "given-new" in spite of neutral tonicity (in English);

(d) such sentences were transferred to the group of sentences having marked tonicity (in English). This complete group was then taken to have the information structure "given-new";

(e) the remaining sentences were taken to have the information structure "new".

After this preliminary grouping of English sentences into "new" and "given-new", the Panjabi translations of the two groups were studied to arrive at generalizations, in (surface) structural terms, with regard to neutral tonicity and marked tonicity, respectively, in polar questions in Panjabi. (Chapter III).

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23. From the speaker's point of view, only when a sentence has the information structure "given-new", is there a case to make the tonicity marked by placing the tonic in the segment that he wants the listener to regard as "new", i.e. the information focus. Therefore, from the listener's point of view, when the tonicity is marked, it is so only because the information structure is "given-new".

CHAPTER II

INTONATION OF STATEMENTS

As pointed out in the Introduction (Chapter I), all the 25 sentences forming the corpus for the study of intonation of statements (Appendix I) have the information structure "new". Therefore the placement of the tonic in these sentences is to be regarded as neutral tonicity.

Tonicity

In 16 sentences of the corpus the tonic falls on the last lexical item. These are

2, 3, 6, 7, 9, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24, 25.

Examples:

	flowers	beautiful	were
3.	ˈphʊl	ˈsone	ˈsʌn.

(The ˈflowers were ˌbeautiful.)

	I	now	now	one	cap	bought	is
6.	mæ	hʊnẽ	hʊnẽ	ɪk	ˈʈopɪ	kh(ə)ˈridɪ	e.

(I've ˈjust bought a ˌhat.)

The remaining 9 sentences fall into two groups:

(i) In 'adjective + noun' constructions, when there are no lexical items after such constructions, the tonic falls on the adjective. There are 5 sentences of this type in the corpus: 5, 11, 12, 13, 23.

Examples:

	that	very	good	book	is
5.	o	ˈbəɽɪ	ˈʌcchɪ	kəˈtab	e.

(That's a ˈvery good ˌbook.)

	this	world	in	all	from	fine	thing	is
13.	æ	ˈdʊnɪyɑ̃	ʊɪc	ˈsaryɑ̃	nɑlõ	ˈʋədɪyɑ	ˈciz	e.

(It's the ˈfinest ˈthing in the ˌworld.)

[ˈsaryā nalō ˈʊoúɪyɑ] 'the finest' should be regarded as one lexical item—an adjective—though it is written as three words. In sentence 5, tonic on [ˈbəɾɪ] 'very' will turn the sentence into an emphatic one.

(ii) In negative statements, the tonic falls on the negative particle [nə̄ɪ] 'not'. There are 4 sentences of this type in the corpus: 1, 4, 8, 10.

Examples:

	I	to go	not	want
1.	mǣ	ˈjɑnɑ	ˈnə̄ɪ	ˈcāndɑ.
	(I ˈdon't want to ˌgo.)			

	house	very	big	not	is
8.	məˈkɑn	ˈzyɑdɑ	ˈɒʌḍḍɑ	ˈnə̄ɪ	e.
	(The ˈhouse isn't ˌlarge enough.)				

However, when the negative particle [nə̄ɪ] 'not' is used for negation, not of the sentence but, of a constituent of it, that constituent becomes the tonic.

Examples:

	I	not	to go	want	
	ˈmǣ	nə̄ɪ	ˈjɑnɑ	ˈcāndɑ.	(negating [mǣ] 'I')
	('I don't want to ˌgo.)				

	I	to go	not	want	
	mǣ	ˈjɑnɑ	nə̄ɪ	ˈcāndɑ.	(negating [ˈjɑnɑ] 'to go')
	(I ˈdon't want to ˈgo.)				

	I	to go	want	not	
	mǣ	ˈjɑnɑ	ˈcāndɑ	nə̄ɪ.	(negating [ˈcāndɑ] 'want')
	(I ˈdon't ˈwant to ˌgo.)				

These sentences then become instances of statements with the information structure "given-new"; they are examples of marked tonicity. (Incidentally, notice the shift of the position of the negative particle: it follows the constituent it negates.)

In negative statements, i.e. statements in which the negative particle is used for negation of the whole sentence, placement of the tonic on the negative particle overrides any other consideration. If sentences of group

(i)—which have an 'adj. + noun' construction followed by no other lexical item—are turned negative, the tonic falls on the negative particle.

Examples:

	that	very	good	book	not	is
5′.	o	'bəʈɪ	'ʌccʌɪ	kə'tɑb	'nə͡ɪ	e.

(That's not a very good book.)

	this	world	in	all	from	fine	thing	not	is
13′.	æ	'dʊnɪyɑ̃	ʊɪc	'sɑryɑ̃	nɑlõ	'ʊəɑ̃ɪyɑ	'ciz	'nə͡ɪ	e.

(It's not the finest thing in the world.)

Since there were no sentences in the corpus for statements which had the information structure "given-new", some sentences of the "given-new" structure were taken from outside the corpus, and tried—in particular, sets like the following :-

	Rajeev	his	real	uncle	is	
(a)	+rɑ'ʃiʊ	odɪ	'səkkɑ	'cɑ'cɑ	e.	(information focus [+rɑ'ʃiʊ]
	(Rajeev is his real uncle.)					
(b)	+rɑ'ʃiʊ	'odɑ	'səkkɑ	'cɑ'cɑ	e.	(information focus ['odɑ] 'his')
	(Rajeev is his real uncle.)					
(c)	+rɑ'ʃiʊ	odɑ	'səkkɑ	'cɑ'cɑ	e.	(information focus ['səkkɑ] 'real')
	(Rajeev is his real uncle.)					
(d)	+rɑ'ʃiʊ	odɑ	'səkkɑ	'cɑ'cɑ	e.	(information focus ['cɑ'cɑ] 'uncle')
	(Rajeev is his real uncle.)					

In such sets, the tonic was found to shift with the shift of the information focus. (That is, from the speaker's point of view. The listener will, of course, first perceive the tonic, and from that identify the information focus.)

In these sentences of the information structure "given-new", then, the tonic falls on the constituent that is "new", i.e. the information focus. These are, therefore, instances of marked tonicity.

Tonicity in statements in Panjabi can now be defined as follows :-
In statements

(a) when the information structure is "new", the tonic is on

(1) the negative particle in negative sentences ;

(2) the adjective in 'adjective + noun' constructions, if there are no lexical items after such constructions ;

(3) the last lexical item, elsewhere ;

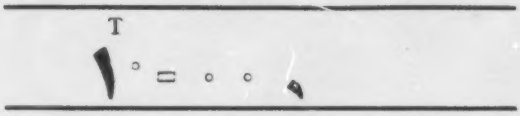
(b) when the information structure is "given-new", the tonic is on the sentence constituent which is "new", i.e. the information focus.

(a) may be regarded as neutral tonicity and (b) as marked tonicity in statements in Panjabi.

The Tune

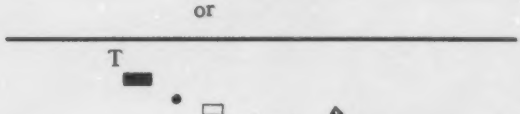
The most general pattern of the tune (from the tonic onwards) used on statements in Panjabi, as observed in the 25 sentences examined, is

(a)



or

(b)



Starting from the tonic syllable there is essentially a general downward movement of the pitch, which continues up to the end of the sentence, notwithstanding certain perturbations of this general trend due to factors like word tones. The downward movement of pitch may or may not be initiated by a glide on the tonic syllable. The presence or absence of a glide depends, presumably, on the length and structure of the tonic syllable. The syllables preceding the tonic do not show any generalizable pattern; they are, however, not higher in pitch than the (highest point reached by the) tonic syllable.

This tune may be called a 'HIGH FALL'.

The onset of the nuclear tune is at a higher level of pich than any of the following syllables. This generalization, however, does not hold in two cases:

(i) when the tonic is on a syllable that has an inherent rising-falling tone;

(ii) when the tonic is on a level-tone syllable of a polysyllabic word in which the following syllables are on a higher pitch (as a feature of the tonal structure of that word).

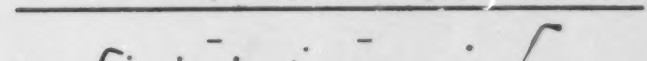
We shall consider each of these cases.

(i) There are two sentences in the corpus in which the tonic is on a rising-falling tone syllable. These are

	they	all	own	own	camera	brought	was
16.	o	'sare	apnɑ	apnɑ	'kæmrɑ	'lyâye	sɪ

(They 'all 'brought their ˌcameras with them.)

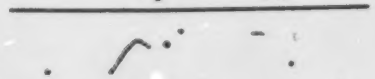
	I	you	theatre	of	two	tickets	send	-ing
24.	mæ̃	tə'ɒ̂nʊ̃	thɪ'eʈər	dɪyɑ̃	'do	'ʈɪkʈɑ̃	'pêj	ryɑ̃



(I'm 'sending you 'two 'tickets for the ˌtheatre.)

In both these examples, the nuclear tune starts at a low level of pitch, it rises, and then begins to fall. The low onset is on account of the fact that the tonic syllables in these examples have a rising-falling syllable tone. A few more sentences were analysed to study this feature. Some of these are given below :-

	this	inferior	cloth	is
(a)	æ	'kə̂ʈɪɑ	'kəpʈɑ	e



(This is inferior cloth.)

	that	his	domestic	matter	is
(b)	o	odɑ	kə'rêlʊ	'mɑmlɑ	e

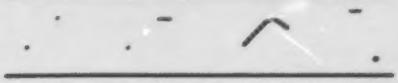
(That is his domestic affair.)

	I	letter	send	completed	am
(c)	mæ̃	'cɪʈhɪ	'pêj	'cukɑ	ʊ̃ɑ̃

(I've sent the letter.)

(d)

own	luggage	bring	keep
ʌpnɑ	sə'mɑn	'lyɑ̂	'rʌkho



(Bring your luggage (sc. and get that job out of the way).)

In these examples, the stressed post-tonic syllables were observed to be at a higher pitch than even the highest point reached by the tonic syllable. A question might then be asked as to how the rising-falling tone syllables in sentences like the above ones are still recognised as tonic syllables when there is no significant pitch fall on these syllables and when the stressed syllables following them are on a higher pitch. There are two possible answers to this:

Phonetically, the rising-falling tone syllables in the above examples are recognised as tonic syllables by virtue of

(1) there being a wider spread of pitch movement over the words containing them than there would be if the tonic fell elsewhere;

(2) the absence of downward glides of pitch on any other stressed syllables in these sentences.

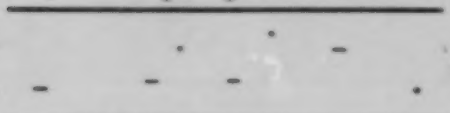
Linguistically, the rising tone syllables in the above examples are recognised as tonic syllables, because

(1) the words containing these syllables are in the typical tonic position, and the syllables in question are the stressed syllables in those words. The fact that the words ['kə̂ʈɪyɑ] 'inferior', [kə'rêlʊ] 'domestic', [pɐ̂ʃ] 'send' and [lyɑ̂] 'bring' are in the tonic position can be seen by substituting these words by others, like ['ʊədɪya] 'superior', ['zɑtɪ] 'personal', [lɪkh] 'write' and [khol] 'unpack', respectively. Now the syllables [ʊə-, zɑ—, lɪkh, khol] become tonic syllables, and can be recognised as such by a significant fall of tune beginning from these syllables.

(2) the placement of the tonic on any other word in these sentences renders the sentences contrastive: then they have the information structure "given-new" rather than "new", and become instances of marked tonicity.

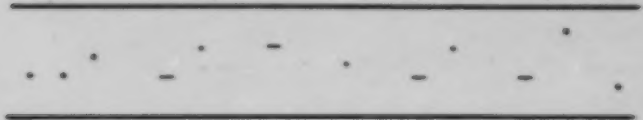
(ii) The second exception in which the onset of the nuclear tune was *not* at a higher level of pitch than the following syllables was observed in sentences 11 and 18.

	today	very	dirty	day	is
11.	ˈʌj	ˈbəʈɑ	ˈgəndɑ	ˈdɪn	e



(It's a ˈvery ˈnasty ˌday.)

	I	him	Albert	Hall	in	singing	heard	was
18.	mæ̃	onnũ	ˈ+ælbərʈ	ˈhɑl	vɪc	ˈgãdyã	ˈsunyɑ	si



(I ˈheard him ˈplay at the ˈAlbert ˌHall.)

In each of these, the tonic is on a level tone syllable of a disyllabic word, and there are certain post-tonic stressed and unstressed syllables on a higher pitch than the tonic. (The tonic in these cases is recognised in the same way as in sentences 16, 24 and the non-corpus examples (a) to (d) discussed under (i) above.) Other level tone words were tried in place of [ˈgə̃ndɑ] 'dirty' in sentence 11, e.g.

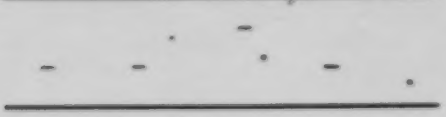
(a) [ˈgə̃rəm̃] 'hot'

today	very	hot	day	is
ˈʌj	ˈbəʈɑ	ˈgərəm	ˈdɪn	e

(It's a very hot day.)

(b) [ˈsə̃rəd] 'cold'

today	very	cold	day	is
ˈʌj	ˈbəʈɑ	ˈsərəd	ˈdɪn	e



(It's a very cold day.)

(c) ['chõʈɑ] 'short'

today	very	short	day	is
'ʌj	'bɔʈɑ	'choʈɑ	'dɪn	ɛ

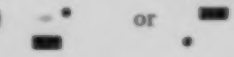
(It's a very short day.)

(d) ['cɐ̃ŋgɑ] 'good'

today	very	good	day	is
'ʌj	'bɔʈɑ	'cʌŋgɑ	'dɪn	ɛ

(It's a very good day.)

Whereas (d) shows the same pattern as sentence 11 of the corpus, (a), (b) and (c) behave differently: in these the tonic syllables are higher than any of the post-tonic ones. This gives rise to the speculation that, from the point of view of intersyllabic tonal patterns, there might be two classes of disyllabic level tone words (i.e. words in which the stressed syllable has a level tone, while the other syllable is atonic), showing the following tonal patterns:-

(1)  or

(2) or

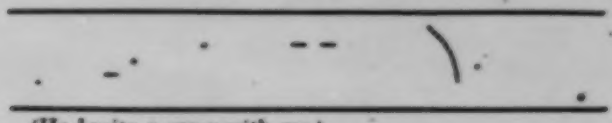
In addition to these, there are, of course, disyllabic level tone words in which both the syllables are at the same level of pitch.

The tail in statements shows the following characteristics:

(i) If there is a glide on the tonic syllable, the syllable immediately following it, when in the same word, is at a higher pitch than the *lowest* point reached by the glide. This was observed in sentences 2, 5, 6, 7, 12, 13, 15, 19, 20, 22, 25.

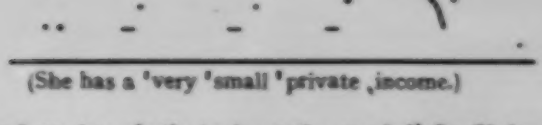
Examples :

	he	me	with	quite	in agreement	is
2.	o	'mere	nal	'bil'kul	'sahmat	e



(He 'quite ˌagrees with me.)

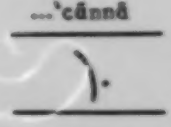
	her	own	income	very	little	is
20.	odi	'apni	'amdani	'bəɣi	'thoɣi	e



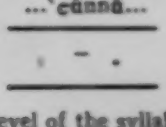
(She has a 'very 'small 'private ˌincome.)

Sentences 9 and 19 have both tonic on the word ['cãnnã] 'want'; but whereas there is a glide on the first syllable of this word in 19, there is none in 9. Thus

19. ...'cãnnã



But 9. ...'cãnnã...

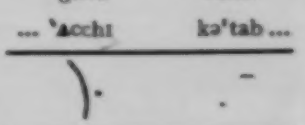


It seems from this that the level of the syllable immediately following the tonic syllable (when both these syllables occur in the same word) is fixed in relation to the highest point of pitch on the tonic syllable, and the presence or absence of the glide does not affect this relative level.

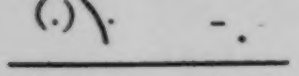
(ii) Certain other syllables in the tail, especially the stressed ones, may also be higher than the *lowest* point reached by the glide on the tonic syllable.

Examples :

	good	book
5.	... 'acchi	kə'tab ...



	old	fashion
12.	... p(ʊ)ˈɹɑne	ˈfæʃən ...



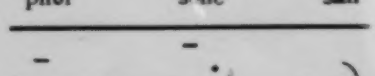
However, [e] 'is' and [sɪ] 'was', which occur at the end-position, were noted to be consistently lower than even the lowest point reached by the glide on the tonic syllable.

(iii) Certain post-tonic syllables may show a slight downward glide.

Examples:

[sʌn] 'were' in sentence 3:

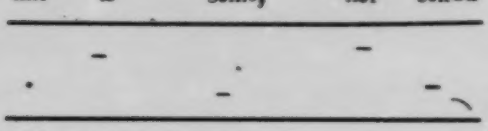
flowers	beautiful	were
ˈphʊl	ˈsɹne	ˈsʌn



(The ˈflowers were ˌbeautiful.)

[dɑ] in the word [ˈsəkdɑ] 'can' in sentence 4:

I	this	understand	not	can
mæ	ˈæ	ˈsəməɟ	ˈnɑ̃ɪ	ˈsəkdɑ



(Iˈcan't underˌstand it.)

These slight glides are, however, not significant, for the same syllables spoken without a glide do not show any change of meaning or of attitude. Moreover, same or similar syllables in similar positions in other sentences do not show any such glide.

CHAPTER III

INTONATION OF QUESTIONS

Non-polar questions in Panjabi contain a question word. All question words in the language begin with [k]; hence they have been called k-words in these pages.

Polar questions in the language have the same grammatical structure as statements, from which they are distinguished by intonation. It is possible to use [kɪ] before statements to signal polar questions, but this word is seldom encountered in spoken Panjabi.

The intonation of the two types of questions is discussed separately in this chapter.

Type A: Non-polar questions

The fifty sentences (Appendix II) that form the corpus for the study of intonation of non-polar questions in Panjabi are arranged in sets I – IV as are their English originals in O'Connor and Arnold, *Intonation* 132–5. Sentences in sets I – III are contextually and situationally related to one another; those in set IV are independent of one another. However, O'Connor and Arnold give a verbal context for all sentences, including those in set IV.

Tonicity

By application of Halliday's definition of neutral tonicity (p. 7) to the 50 original sentences in English, the following 31 were found to have neutral tonicity (i.e. in English):-

1, 2, 3, 6, 7, 10, 12, 13, 14, 15, 16, 18, 19, 20, 23, 25, 27, 29, 32, 34, 35, 36, 38, 39, 43, 45, 46, 47, 48, 49, 50.

An analysis of the Panjabi translations of the above 31 sentences gives the following results:

Tonic on the k- word		Tonic elsewhere	
obligatorily	21 sentences	obligatorily	5 sentences
optionally	5 sentences	optionally	5 sentences

Total: 31 sentences

From this it seems possible to tentatively define neutral tonicity in non-polar questions in Panjabi as placement of the tonic on the k- word. However, before this is confirmed we have to account for the behaviour of the 5 sentences with optional tonicity on the k- word and the other 5 with obligatory tonicity elsewhere.

Let us first consider the 5 sentences in which the tonic is obligatorily on some constituent of the sentence other than the k- word.

These are

7, 45, 46, 49, 50

given below (with the tonics in Panjabi underlined and those in their English originals prefixed by the tune mark ˈ).

	you train on why not went was	
7.	tʊsɪ ˈgʌɖḍɪ te ˈkyõ nə̃ˑ ˈgəye sɪ	?
	(ˈwhy didn't you ˈgo by ˈtube?)	
	and then this all noise which matter of	
45.	te fer æ ˈsɑrɑ ˈʃor ˈkɪs ˈgʌl dɑ	?
	(Then ˈwhat's ˈall the ˈfuss aˌbout?)	
	and you back when come will	
46.	or tʊsɪ ˈʊapəs ˈkədõ ˈɑo ge	?
	(And ˈwhen will you ˈget ˈback?)	
	and this other of what price is	
49.	te æ ˈdʊsre dɪ ˈki ˈkimət e	?
	(Now ˈwhat's the ˈprice of this ˈother ˌone?)	
	she so much young what manner make stay is	
50.	o ɑ̃nɪ ˈɟʊan ˈkɪs trɑ̃ ˈbənɪ ˈrɑ̃ndɪ e	?
	(How ˈdoes she ˈmanage to ˈkeep so ˈyoung ˌlooking?)	

A close study of these sentences in the context in which they occur in O'Connor and Arnold's *Intonation* reveals that they have the information structure "given-new", and not "new." The "new" in these sentences are

tube, fuss, (getting) *back, other, young* (looking).

If the grammatical structure of English allowed for the occurrence of these items at any non-terminal position in the above sentences, the tonics would still fall on these items.

We are now left with 26 sentences, 21 of which have the tonic on the k-word obligatorily, and 5, only optionally so. The last 5 are

3, 18, 19, 35, 48.

At the time of recording, placement of tonic on the k-word in these sentences seemed as likely as its placement elsewhere. They are illustrated below. (Both alternative tonics in each Panjabi sentence are underlined; in their English originals, the tonics are shown with the tune mark ˈ.)

	of this music who prepare did	
3.	ædɑ səŋˈgiːt ˈkɪnne ˈtyɑr ˈkitæ	?
	('Who com'posed the 'music?)	
	he India when came was	
18.	o ˈ+ɪnd̪ɪɑ ˈkədõ ˈɑyɑ sɪ	?
	('When did he ar'rive in 'England?)	
	he Delhi when came was	
19.	o ˈ+dɪllɪ ˈkədõ ˈɑyɑ sɪ	?
	('When did he 'come to 'London?)	
	you Delhi how much duration stayed	
35.	tʊsɪ ˈ+dɪllɪ ˈkɪnnɪ der ˈrəye	?
	('How long did you 'have in 'London?)	
	and you my briefcase where put was	
48.	or tʊsɪ merɑ ˈbrifkes ˈkithe ˈrʌkhyɑ sɪ	?
	(And 'where did you 'put my 'briefcase?)	

The above 5 sentences, like the other 5 discussed earlier, have the information structure "given-new" and not "new" — *music*, *England*, *London*, *London*, *briefcase* in these sentences are each in contrast with something either in the verbal or in the situational context: *music* (in 3) is situationally in contrast with, say, story, dialogue, etc.; *England* (in 18) is in verbal contrast with *New York*; *London* (in 19) with *England*; *London* (in 35) with *Cornwall*; *briefcase* (in 48) with *hat*.[1] Therefore it is quite understandable why the tonics in the Panjabi translations of these sentences are on the items equivalent of (or used for) *music*, *England*, *London*, *London*, *briefcase*. However, while recording these five sentences for analysis, tonic on the k-words also seemed equally likely. The reason for

1. See O'Connor and Arnold, *Intonation*, 132–5.

this likelihood might be the fact that their context was, perhaps, being overlooked temporarily, thus giving them the information structure "new", rather than "given-new."

When the 5 sentences in which the tonic is obligatorily *not* on the k-word are excluded, we are left with the following figures :-

Total number of sentences considered for neutral tonicity .. 26

Number of sentences in which the tonic falls

(a) on the k-word .. 21

(b) on the k-word or elsewhere .. 5

The last 5, as seen above, have the information structure "given-new," in spite of neutral tonicity in English. Hence we cannot take them into account in determining neutral tonicity in Panjabi. Therefore there are 21 sentences of the information structure "new", and in all these the tonic is on the k-word.[2]

None of the corpus sentences of the information structure "new" have a negative particle in Panjabi. Therefore, some sentences were turned into negative in order to examine the effect of such transformation on tonicity. Many sentences of the corpus become rhetorical or nonsensical by such transformation, but tonicity remains unaffected.

Example:

	you	who	with	went	was	
14.	tʊsɪ	'kɪde	nɑl	'gəye	sɪ	?
	('Who did you 'go with?)					
	you	who	with	not	went	was
negative:	tʊsɪ	'kɪde	nɑl	'nəɪ	'gəye	sɪ ?
	(Who did you not go with?)					

Tonic on the negative particle in the last sentence will give it the information structure "given-new."

Next, the list of sentences having the information structure "given-new" was compiled by first taking the following 19 sentences which have marked tonicity in English :-

2. All the 21 sentences thus regarded as having the information structure "new" were studied closely in the context provided by O'Connor and Arnold in *Intonation* to make sure that they did in fact have the information structure "new".

4, 5, 8, 9, 11, 17, 21, 22, 24, 26, 28, 30, 31, 33, 37, 40, 41, 42, 44,

and then adding to this list the 10 sentences which were found to have the information structure "given-new" in spite of neutral tonicity in English. Therefore the complete list now consisted of the following 29 sentences :-

3, 4, 5, 7, 8, 9, 11, 17, 18, 19, 21, 22, 24, 26, 28, 30, 31, 33, 35, 37, 40, 41, 42, 44, 45, 46, 48, 49, 50.

Of these 29 sentences, which have the information structure "given-new", in the following 25, the tonic in Panjabi is on the translation equivalent of the tonic word in English :

3, 5, 7, 11, 17, 18, 19, 21, 22, 24, 28, 30, 31, 33, 35, 37, 40, 41, 42, 44, 45, 46, 48, 49, 50.[3]

(In the case of sentences 3, 18, 19, 35, 48—each of which has been spoken and recorded in two alternative ways—it is the alternatives (a) which are being considered here. The other alternatives— (b) —gave these sentences the information structure "new", which, as discussed at length above, was the result of an error. Sentence 42 has two tone groups in Panjabi. We are considering the first one.)

Examples: (tonic underlined in Panjabi)

	his	city	coming	of	reason	what	was	
21.	ode	ˈʃær	ˈɑ:n	dɑ	ˈkɑ:rən	ˈki	sɪ	?

(ˈWhat was his ˈreason for ˌcoming to ˌTown ?)

	our	home	you	(again)	when	come	will	
41.	ˈsɑ̂ɖe	ˈkʌ̂r	tʊsɪ	(fer)	ˈkədõ	ˈɑo	ge	?

(ˈWhen are we ˈgoing to ˈsee you at ˈour ˌplace a,gain?)

---

3. In sentence 49,

Now ˈwhat's the ˈprice of this ˈother one? (,)

other, which is in the tonic position, is a reference item. Therefore, it is structurally "new" in the sense of being contrastive, for reference items can be structurally "new" only in that sense. The last word, *one*, in this sentence can never be structurally "new", since here it is a substitution item, not a numeral. (cp. footnote 7 of this chapter).

Now we are left with 4 sentences of the information structure "given-new", in which the tonic in Panjabi translations is *not* on the equivalent of the tonic word in English. These are

	this	which	theatre	at	on	being	is	
4.	æ	ˈkeɽe	thɪˈeʈər	te	ˈlʌggɪ	hoɪ	e	?

(ˈWhich ˈtheatre is it ˌplaying at?)

	this	play	in	how many	acts	are	
8.	æs	ˈnɑʈək	ʊɪc	ˈkɪnne	ˈækʈ	nõ	?

(ˈHow many ˈacts in the ˌplay?)

	you	which	show	at	went	was	
9.	tʊsɪ	ˈkeɽe	ˈʃo	te	ˈgəye	sɪ	?

(ˈWhich perˈformance did you ˌgo to?)

	this	which	platform	from	start	is	
26.	æ	ˈkeɽe	ˈplæʈfɑrm	tõ	ˈcəldɪ	e	?

(ˈWhich ˈplatform does it deˌpart from?)

It is to be noted here that in all these sentences, both in English and in Panjabi, there is a phrase of the structure

question word + noun.

The question in all these is being asked on the noun after the question word. But, whereas in English the tonic is on the noun, in Panjabi it is on the question word—as in the case of the sentences with the information structure "new." However, in spite of this fact, these four sentences cannot be said to have neutral tonicity in Panjabi, because in Panjabi we are trying to relate neutral tonicity with the information structure "new."[4] All we can say, instead, is that, in Panjabi, non-polar questions with the tonic on the k-word are ambiguous with regard to their information structure: they can have the information structure either "new" or "given-new." (In English, the same kind of ambiguity exists when the tonic is placed on the last lexical item.)

4. The 'question word + noun' constructions in these sentences have a parallel in 'adjective + noun' constructions in statements, where the tonic falls on the adjective, and not the noun, if there are no lexical items after such constructions.

Tonicity in non-polar questions in Panjabi can now be defined as follows :-

In non-polar questions

(a) when the information structure is "new", the tonic is on the k-word (converse not true) ;

(b) when the information structure is "given-new", the tonic is

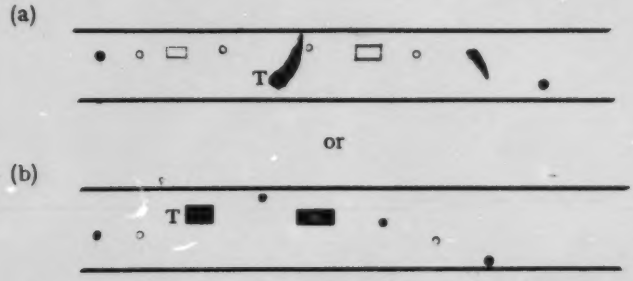
(1) on the k-word in k-word+noun constructions where the information focus is the noun ;

(2) on the word that carries the information focus, elsewhere.

(a) may be regarded as neutral tonicity and (b) as marked tonicity in non-polar questions in Panjabi.

The Tune

The most general pattern of the tune used on non-polar questions in Panjabi, as observed in the 50 sentences examined, is



There is, essentially, a significant rise of pitch at a certain point, with or without an upward glide, after which there is a general downward movement, again with or without a glide, terminating, generally, in a fairly low pitch. The tune as a whole may be called a 'RISE+FALL'.[5] The tonic syllable here is, by definition, that stressed syllable on (or from) which the rise begins. The rise may be completed on this same syllable, as in (a), or it may be shared between this syllable and the following one, as in (b), provided (in the latter case) that both syllables belong to the same word.

5. The label 'rise + fall', wherever used in this paper, should be interpreted to mean the tunes illustrated above. In the textual marking of the sentences, only the 'rise' has been indicated.

Although the significant rise of pitch on (or from) the tonic syllable is the most essential part of this tune, the general downward movement that follows is also important. Without that 'fall', the tune renders non-polar questions into echo questions. It is also important that, after the 'fall', there should be no appreciable rise towards the end of the sentences, for that expresses an attitude of strong eagerness on the part of the speaker to know the answer, which cannot be regarded as neutral attitude. The last can also turn the question into a coaxing one.

The pretonic syllables usually remain at the mid level of pitch.

It seems that the pitch level as a whole is higher in non-polar questions than in statements.

It has been said above that the rise of pitch at the tonic may or may not be accompanied by a glide. No glide was observed in the following 8 sentences :–

	Tonic word
7	... ['ɡʌɖɖɪ] 'train'
24	... ['əglɪ] 'next'
29, 34, 48(b)	... ['kɪthe] 'where'
33	... ['ode] 'of that'
35(a)	... ['+dɪllɪ] 'Delhi'
42 (second tone group)	... ['kədõ] 'when'

These tonic words were then tried with a (rising) glide in the above and in many other non-polar questions. The results can be grouped as under :

(a) possible, but with a slight effect of impatience or surprise :

['kɪthe] 'where' ['kədõ] 'when'

(It may be noted that ['kədõ] 'when' *has*, in fact, been used with a glide on the first syllable in 18 (b) and 19 (b). A slight effect of eagerness seems to be mixed with some surprise in these two sentences.)

(b) possible, but with an effect of extra emphasis or contrast :

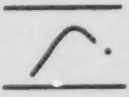
['ode] 'of that' ['+dɪllɪ] 'Delhi'

(c) not possible:

['gʌɖɖɪ] 'train' ['əglɪ] 'next'

A glide on syllables containing the vowel [ʌ] seems to be a rare feature in the language anyhow. However, when such syllables have a rising-falling syllable tone, and are in the tonic position, the pitch rise on them as a part of the sentence tune *is* accompanied by a glide, as in

['kʌ̂r] 'Home?'

['pʌ̂nnɑ̃]  'shall I break (it)?'

The vowel [ə] takes a short glide in the k-word ['kədõ] 'when' when this word is in the tonic position. But for this word, [ə] does not seem to take a glide. The following words were substituted for ['əglɪ] 'next' in the same context to see if an upward glide was possible on the syllable containing [ə].

[ə] in an open syllable		[ə] in a closed syllable	
['hərɪ]	'green'	['cəldɪ]	'moving'
['khəʈɪ]	'stopping'	['bəndɪ]	'being formed'

In none of these was it found possible to use a glide on the syllable containing [ə].

The tail in non-polar questions shows a general downward movement of pitch, notwithstanding certain perturbations of this general tendency on account of syllable tone and inter-syllabic tonal relationships. This general downward movement is sometimes accompanied by a glide on a certain syllable, as observed in 23 sentences of the corpus. Where there *is* a glide, it is on the last stressed syllable of the tone group. The circumstances of the presence of such a glide were not investigated.

The syllable immediately following the tonic may be as high as the highest point reached by the tonic. This happens only when that syllable and the tonic are in the same word, and when the pitch rise on the tonic is accompanied by a glide. The 'question phrase' ['kɪs 'trɑ̃] 'what manner'

shows the pattern ⌒ in sentences 6 and 38, where it is in the tonic position, and the pattern ‾ in sentences 30 and 50, where it is not. In the latter case [trā] is not stressed.

The last syllable is usually very low, but if it is immediately preceded by a downward glide, it is, generally, slightly higher than the *lowest* point reached by the glide. There may sometimes even be a very slight upward glide on the last syllable. This was noticed in 19 sentences of the corpus.

This slight upward glide on the last syllable, however, does not seem to be significant. All the sentences where this occurred were tried again, this time deliberately avoiding any such glide on the last syllable. It was observed that such rendering of these sentences was quite possible, and the utterances *without* any last-syllable glides did not differ significantly from the utterances *with* last-syllable glides. These slight glides, however, produced a very slight effect of softening, which was noted to be distinct from the coaxing effect produced by longer upward glides.

There are two sentences in the corpus where the last syllable, which is unstressed, is higher than the preceding syllable, which is stressed but has no glide on it. This was observed in sentences 2 and 29, where the last words, [ˈlʌggɪ] 'seemed' and [ˈbʌdlā] 'should change,' are level-tone words of the pattern ‾ ., discussed in Chapter II. The fact of the last (unstressed) syllable being higher than the preceding (stressed) syllable in these sentences is thus accounted for by this intersyllabic tonal relationship.

Type B: Polar questions

The fifty sentences (Appendix II) that form the corpus for the study of intonation of polar questions in Panjabi are arranged in sets I–III as are their English originals in O'Connor and Arnold, *Intonation*, 199–203. Sentences in sets I and II are contextually and situationally related to one another; those in set III are independent of one another. However, O'Connor and Arnold provide a verbal context for all sentences, including those in set III.

Tonicity

After our experience with non-polar questions, the procedure for the ascertainment of tonicity in polar questions was modified. This is given in detail in Chapter I, *Introduction*, p. 9.

The following 25 sentences have neutral tonicity in their English originals:-

52, 54, 55, 57, 58, 60, 64, 66, 71, 72, 76, 80, 81, 85, 86, 87, 88, 90, 92, 93, 94, 95, 98, 99, 100.[6]

Of these 25, the following six have the information structure "given-new" in spite of neutral tonicity in English:-

60, 64, 80, 86, 92, 95.[7]

These six were transferred to the group having marked tonicity in English, leaving us with 19 sentences having the information structure "new" and the remaining 31 having the information structure "given-new", as shown below:-

Group I *Sentences having information structure "new"*	Group II *Sentences having information structure "given-new"*
52, 54, 55, 57, 58, 66,	51, 53, 56, 59, 60, 61, 62, 63,
71, 72, 76, 81, 85, 87,	64, 65, 67, 68, 69, 70, 73, 74,
88, 90, 93, 94, 98, 99,	75, 77, 78, 79, 80, 82, 83, 84,
100,	86, 89, 91, 92, 95, 96, 97.
(19)	(31)

Examples of group I:

52. Are you 'taking the ,car?

58. 'Shall you a ,cept, do you 'think?[6]

98. 'Shall I 'give you a ,hand with it?

6. Three sentences in the corpus — 58, 80, 92 — have each a clause, 'do you think?', added to the clause that asks the actual question. O'Connor and Arnold have in each case regarded this as a parenthetic clause, simply carrying on the pitch rise initiated at the tonic syllable in the preceding clause. In our classification into neutral and marked tonicity, therefore, we have ignored this clause.

7. The word *one* is sentence 95 is a numeral, not a substitute. 'Substitutes can in fact never carry information focus; they cannot be structurally new'. (Halliday, 'Transitivity and theme, Part 2' *JL* III, 2, 206) (cp. footnote 3, page 24.)

Examples of group II:

53. 'Would you ·like ,me to ·drive?

74. Is 'he a 'writer ,also?

86. 'Would I be 'able to get 'in to a ,matinee, do you ·think?

(See footnote 6, p. 30)

(in 86 *matinee* contrasts with the evening or night show implied in the verbal context that precedes it.)

Group I (information structure "new"—19 sentences)—Sentences of this group break up into the following subgroups with regard to tonicity:

(a) Tonic on the last lexical item[8] : 12 sentences

52. 54. 57. 58. 66. 81. 85. 87. 88. 93. 94. 98.

Examples:

	the Sawneys	to you	Sunday	called have
57.	'+sɑnɪ hərɑ̃	tə'ɛɑ̃nʊ̃	'ɛtʊɑr	bə'layɑ ?

('Have the 'Smiths in'vited you for ,Sunday?)

	you	some	game	to play	want	will
94.	tʊsɪ	kʊɪ	'khel	'khelnɑ̃	'cɑʊ	ge ?

('Would you 'like a ,game of ·something?)

The last element in the structure of Panjabi sentences is, typically, a finite verb phrase. Therefore, except when the finite verb phrase consists only of a copula, the tonic in sentences of this subgroup falls on the main verb in the finite verb phrase. If the main verb in the finite verb phrase consists of two parts, like ['mʌn 'lænɑ] 'to accept,' ['rõ 'pɛrnɑ] 'to cry', the tonic fa'ls on the first part.

Example:

	you	invitation	accept	will
58.	tʊsɪ	'dɑɑ̃ɔt	'mʌn 'lo	ge ?

('Shall you ac,cept ... ?)

(b) Tonic on the negative particle [nə̃ɪ] 'not' in negative sentences : 6 sentences

55. 71. 72. 76. 99. 100.

8. Copulative verbs like [e, o sɪ, sʌn] 'is, are, was, were', ['honɑ] 'to be', and ['ləgnɑ] 'to seem, to appear' are not regarded as lexical items.

Examples:

	we	somewhere	before	not	met
71.	asi	kıdre	ˈpæle	ˈnə̃ĩ	ˈmile ?

('Haven't we 'met 'somewhere be,fore?)

	door	then	not	knocked was
99.	dərˈɐɑːrɑ	te	ˈnə̃ĩ	ˈkhəʈkyɑ ?

('Wasn't that a 'knock at the ,door?)

(c) Tonic on the word preceding the main verb in the the finite verb phrase : I sentence

	(what)	you	right	say	-ing	are
90.	(kɪ)	tʊɪ	ˈʈhik	ˈkæ	rəye	o ?

(Do you 'really, mean that?)

If any sentence in group (a) or (c) is turned negative, the tonic shifts to the negative particle. Therefore, as in statements, placement of the tonic on the negative particle, if any, overrides all other considerations.

Many other sentences like the ones in the above sub-groups, particularly (c), were tried from outside the corpus to make generalizations possible. Under (c), in the corpus, the verb [kæ] 'say' is preceded by [ʈhik] 'right'. Assuming that the verb [ˈkænɑ] 'to say' is a dummy verb in such a context, another dummy verb [ˈkərnɑ] 'to do' was tried in polar questions. The tonic then fell regularly on the dummy verb, unlike the above example under (c).

Examples:

	I	your	this	in	help	do should
98.	mə̃	toˈɐɑ̃ɖɪ	ɐde	ʊɪc	ˈmɑdəd	ˀkarə̃ ?

('Shall I 'give you a ,hand with it?)

(examples from outside the corpus):-

	I	try	do should
	mə̃	ˈʈrɑɪ	ˀkarə̃ ?

(Shall I try?)

	you	today	work	do	-ing	are
	tʊsɪ	ˈɐj	ˈkɐm	ˀkɐr	rəye	o ?

(Are you doing your work to-day?)

Now, with the verb ['kænɑ] 'to say', used as a dummy verb, certain other nouns were tried, which gave the results as shown below :-

you	wrong	say	-ing	are	
tʊsɪ	'gəlt	'kæ	rəye	o	?
	truth				
	'sʌc				
	lie				
	'cûṭh				
	fact				
	hə'kikət				

But

you	something	say	-ing	are	
tʊsɪ	kʊch	'kæ	rəye	o	?
	all description				
tʊsɪ	'sɑrɑ 'hal	'kæ	rəye	o	?

In the last two examples, [kæ] 'say' cannot be regarded as a dummy verb, and it carries the tonic. Any other placing of the tonic will give these sentences the information structure "given-new". Whether there are any other dummy verbs in the language which behave like ['kæ nɑ] 'to say', as in sentence 90 and the other constructed examples given above, needs to be investigated.

Group II (information structure "given-new"—31 sentences) — This group breaks up into the following subgroups with regard to tonicity in Panjabi :-

(a) Tonic on the translation equivalent of the tonic word or phrase in the original English sentence : 22 sentences

53. 56. 59. 60. 61. 62. 63. 64. 65. 69. 70. 75. 78. 79. 82. 86. 89. 91. 92. 95. 96. 97.[9]

9. In 79, the phrase *on your own* is in the tonic position in English, and its translation ['kʌlle] in Panjabi.
In 95, *one*, which is the tonic in English, is included in the meaning of ['ɑːxrɪ] 'last one', which is the tonic in Panjabi.

Examples:

(what) I drive should

53. (kɪ) ˈmæ̃ cəˈlɑ̃ʊɖ̃ ?

(ˈWould you ˈlike ˌme to ˈdrive?)

(what) he usually this manner does

96. (kɪ) o ˈʌksəɾ ɛs trɑ̃ɪ ˈkardæ ?

(Is ˈthat the ˈway he ˌusually be ˈhaves?)

(b) Tonic on the translation equivalent of the stressed pronoun when in the original English sentence it is on *too* or *also*. (From the stressing of the pronouns, it is clear in such English sentences that the word *too* or *also* intensifies the pronoun, which in fact is the information focus.) : 3 sentences 51, 73, 74.

Examples :

I too come can

51. ˈmæ̃ ʊɪ ˈɑ ˈsɔknɑ̃ ?

(Can ˈI ˈcome ˌtoo?)

he too writer is

74. ˈobɪ ˈlekhək e ?

(Is ˈhe a ˈwriter ˌalso?)

(c) Tonic on the first element of the phrase which is the translation equivalent of the tonic word in the original English sentence : 2 sentences 68, 84.

Example :

he home in all from young is

68. o ˈkʌ̂r ʊɪc ˈsɑryɑ̃ nɑlõ ˈchoʈæ ?

(ˈIs he the ˌyoungest of the ˈfamily?)

Here the phrase [ˈsɑryɑ̃ nɑlõ ˈchoʈɑ] is the translation equivalent of *youngest*.[10]

---

10. [—ɑ] + [e] 'is' = [æ]; hence [ˈchoʈɑ] 'young' + [e] 'is' becomes [ˈchoʈæ].

(d) Tonic on the adjective in Panjabi when in the original English sentence it is on the noun in 'adjective + noun' constructions, where such constructions, as a whole, are the information focus[11] : 2 sentences 77, 83.

Example :

		good	like	hotel
83.	...	ˈʌccʰɑ	jyɑ	ˈhoʈəl ...
	(...	ˈgood	ho,tel ...)	

(e) Tonic on the adverb (intensifier) in Panjabi when in the original English sentence it is on the adjective in 'adverb (intensifier) + adjective' constructions, where such constructions, as a whole, are the information focus : 1 sentence 67

		so much	busy
67.	...	ˈæ̃nnɑ̃	ˈbɪzɪ ...
	(...	ˈtoo	,busy ...)

Subgroups (a), (b), (c), (d), (e) can all be put together under a generalized statement (independent of English) that the tonic is on the word, or the first element of the phrase, which is the focus of information.

We are now left with one sentence (No. 80), which has to be rejected. Here the Panjabi translation has to be in two tone groups, and the tone group which has the grammatical structure of a polar question (second group) does not contain the translation equivalent of the tonic word in English :

		that	young	child	whom	I	corridor	in	met	//	he	was
80.	o	ˈchoʈɑ	ˈbʌccɑ	jɪnnɔ̃	mæ̃	ˈkʊrɪɖor	ɒɪc	ˈmɪlyɑ̃			ˈo	sɪ?

(Was ˈhe that ˈyoung ˈfellow I ˈpassed in the ˌcorridor?)

---

11. This case is to be clearly distinguished from the one in which the adjective, but not the whole 'adj. + noun' construction, is the information focus. This happens in a number of sentences in the corpus. The tonic in such cases will be on the translation equivalent of the tonic word in English, and these cases fall under (a).

Under this Group (of sentences having the information structure "given-new"), there are only two negative sentences: 60, 82. In neither of these is the tonic on the negative particle [nə̃ɪ] 'not'. A few more sentences of this Group were turned into negative to see what effect that had on tonicity in Panjabi. It was found that the tonic did not shift to the negative particle.

Example :

	you	(what)	five	years	said
70.	tʊsɪ	(kɪ)	ˈpʌɲj	ˈsɑl	ˈk(e)yɑ̃ ?
	(ˈDid you ·say ˌfive ·years?)				
negative	tʊsɪ	(kɪ)	ˈpʌɲj	ˈsɑl ˈnə̃ɪ	ˈk(e)yɑ̃ ?
	(ˈDidn't you ·say ˌfive ·years?)				

If, however, in the English sentence the negative particle is made the information focus, it will carry the tonic both in English and in Panjabi :

	tʊsɪ	(kɪ)	ˈpʌɲj	ˈsɑl ˈnə̃ɪ	ˈk(e)yɑ̃ ?
	(Did you ˌnot ·say ·five ·years?)				

The Panjabi sentence in the last example becomes ambiguous: it can have the information structure either "given-new" or "new", for in the latter case, as we have seen already, the negative particle [nə̃ɪ] always carries the tonic. (Group I (b)). Hence, all polar questions in which [nə̃ɪ] is the tonic are ambiguous with regard to their information structure. (This observation also applies to statements.) In actual speech, however, the ambiguity is resolved by (i) greater stress and (ii) longer pitch glide on the negative particle when it is the tonic in a sentence of the information structure "given-new" than when it is the tonic in a sentence of the information structure "new"; in other words, greater stress and longer pitch glide when [nə̃ɪ], rather than the whole sentence, is the information focus.

Tonicity in polar questions in Panjabi can now be defined as follows :–

In polar questions

(a) When the information structure is "new", the tonic is on

i) the negative particle [nə̃ɪ] 'not' in negative sentences ;

ii) the word preceding the dummy verb [ˈkʌɳɑ] 'to say', when this word characterizes what is said ;

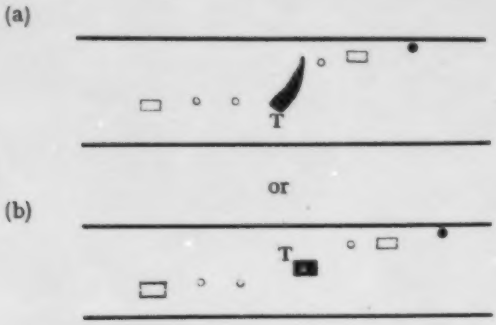
iii) the last lexical item, elsewhere ;

(b) when the information structure is "given-new", the tonic is on the word, or the first element of the phrase, which (word or phrase) is the focus of information (i.e. "new").

(a) may be regarded as neutral tonicity and (b) as marked tonicity in polar questions in Panjabi.

The Tune

The most general pattern of the tune used on polar questions in Panjabi, as observed in the 50 sentences examined, is



There is, essentially, a significant rise of pitch at a certain point, with or without an upward glide, after which the pitch remains high, the last syllable being generally somewhat higher than any of the preceding ones. The tune may be called a 'HIGH RISE'. The tonic syllable here is, by definition, that stressed syllable on which the rise begins. The syllables preceding the tonic may be higher or lower than the mid level, depending on the tonal structure of the words they belong to.

As in non-polar questions, it seems that the pitch level as a whole is higher in polar question than in statements.

There was no glide observed on the tonic syllable in three sentences : 85, 89, 92. The tunes in these sentences therefore had the alternative shape shown above. The tonic words in these sentences are

85. ['pʌtɑ] 'knowledge'

89. ['əgle] 'next'

92. [sʌc] 'truth'

The tonic syllables here thus have the vowels [ʌ] and [ə]. It was discovered in the discussion of non-polar questions that an upward glide on [ə] was not possible, and the only exception of the k-word ['kədõ] 'when' was noted. The behaviour of the vowel [ʌ] in the tonic syllable was more closely studied here under polar questions. The results are given below :-

With glide		*Without glide*	
58. [mʌn]	'accept'	85. ['pʌtə]	'knowledge'
61. ['ʌcchɪ]	'good'	92. [sʌc]	'truth'
70. [pʌɲj]	'five'		
78. ['ʌcchɪ]	'good'		
79. ['kʌlle]	'alone'		
83. ['ʌcchə]	'good'		
96. ['ʌksər]	'usually'		
98. ['kʌrə̃]	'do shall'		

It will be noticed that in none of the words on the left is the vowel [ʌ] both preceded and followed by a voiceless consonant. A few other words, with a stressed syllable containing [ʌ], were tried in the tonic position in polar questions. The results are shown below :-

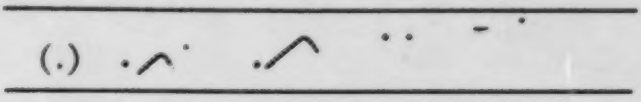
With glide		*Without glide*	
[gʌp]	'gossip'	[kʌp]	'cup'
[bʌk]	'speak nonsense'	[pʌk]	'cook' (intransitive)
[khʌl]	'hide (of an animal)'	[khʌp]	'noise'
[thʌm]	'stop'	[ʈhʌp]	'close'

The words listed on the right have [ʌ] both preceded and followed by a voiceless consonant, and there is no glide when they are used in the tonic position. It might be inferred from this that [ʌ], being a short vowel, cannot take a glide if there is voicelessness on either side of it. (Unlike English, the initial or final voiced consonants in Panjabi, as in [mʌn], [gʌp], [khʌl], [thʌm], do not seem to become devoiced.)

When syllables of a rising-falling tone occupy the tonic position in polar questions, the nuclear tune is superimposed on the syllable tone. As a result, the first stage of the syllable tone—i.e. a rise—is simply lengthened out to reach a high level, followed by a slight fall—the second stage of the syllable tone. This was observed by comparing the pitch movement on

rising-falling tone syllables in the pretonic position with that in the tonic position. The comparison is best illustrated in sentence 65 in which there are two rising-falling tone syllables, one in the pretonic position and the other in the tonic position :

	(what)	your	brother	there	lives
65.	(kɪ)	tə'ʊɑ̂ɖɑ	pə'rɑ̂	othe	'rændæ



('Is it your ,brother who 'lives out 'there?)

The tail in polar questions remains high, notwithstanding certain minor perturbations on account of the tonal structure of words. There is sometimes a slight upward glide on a fairly long syllable in the tail, which further raises the general pitch level of the rest of the utterance. This was observed in the following cases :

53.	[cə'lɑ̃ʊɑ̃]	'drive should'	(on the stressed syllable)
59.	['gəyɐ]	'went'	
62.	[hɯ]	'be'	
89.	[fri:]	'free'	

The last syllable is at a very high level of pitch, usually higher than any other syllable.

CHAPTER IV

CONCLUSION

It is possible now to establish some correspondence between the intonation[1] of statements and questions in Panjabi and that in English. The table given below brings out the points of similarity and dissimilarity :-

Type of sentence	Tonic in neutral tonicity		Typical tune	
	English	Panjabi	English	Panjabi
Statements	last lexical item	i) last lexical item ; ii) negative particle, if any ;[2] iii) adj. in 'adj + noun' constructions, if followed by no other lexical item.	fall	high fall
Non-polar questions	last lexical item	k- word	(high) fall	rise+fall
Polar questions	last lexical item	i) last lexical item ; ii) neg. particle, if any ;[2] iii) the word preceding the verb ['kænɑ] 'to say' when this verb is used as a dummy.	(low) rise	high rise

It is possible from this to predict certain areas of difficulty in intonation for Panjabi learners of English. It must be remembered, however,

1. Neutral tonicity and typical tune only.
2. When there is a negative particle in statements or in polar questions, placement of the tonic on the particle overrides all other consi derations.

51

that the conclusions drawn here are only in the nature of predictions, which can be confirmed or refuted after a large-scale testing of the English intonation of Panjabi speakers, preferably those who come from rural areas and have not been to any special schools.

Statements

In most cases no trouble is predicted in the intonation of statements: the tonic in a majority of cases in Panjabi is on the last lexical item as it is in English, and the tune is also essentially the same as in English. (What has been described as a 'high fall' in Panjabi statements is usually a fall of pitch from a slightly higher than the mid level.) However, placement of the tonic can cause difficulty in some cases, as shown below.

1. In negative statements in English, Panjabi speakers may have a tendency to put the tonic on the negative particle, or on the contracted form of auxiliary+negative particle where there is one. Thus, instead of saying

I 'don't want to ˌgo(.) (Appendix I, 1)

they may say

I 'don't want to ˌgo(.)

thereby making the negativeness unduly emphatic, without meaning it.

2. In 'adjective+noun' constructions, if there are no lexical items after such constructions in the tone group, Panjabi speakers may show a tendency to put the tonic on the adjective instead of on the noun. The sentence

That's a 'very good ˌbook (.) (Appendix I, 5)

may therefore become

That's a 'very 'good ˌbook.

Non-polar questions

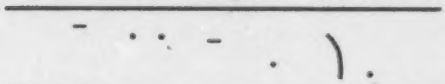
This can be an area of great trouble. Here both tonicity and tune in English are at variance with those in Panjabi. With regard to the tune, it is important to note that, as in Panjabi, in English non-polar questions, too, (in the typical tune chosen for comparison), there may usually be a rise before the pitch falls on the tonic syllable. But this is not the same thing as the 'rise+fall' observed in Panjabi non-polar questions. In English, the nuclear tune is a *fall*, whereas the rise preceding it is attained gradually on other (pretonic) syllables.[3] In Panjabi, the nuclear tune is essentially a

3. In fact on the pre-head.

rise, whereas the fall following it is accomplished (often gradually) on post-tonic syllables. In English, moreover, the rise in such questions is not an absolute must[4]; in Panjabi it is (for it is a feature of the nuclear tune).

The predicted result of these two dissimilarities—tonicity and tune—is that a sentence like

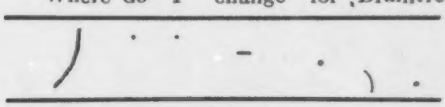
'Where do I 'change for 'Braintree (Appendix II, 29)



(using O'Connor and Arnold's Tone Group 4, Tune I)

may become

'Where do I 'change for ,Braintree



If this replacement is heard by native speakers as a rise-fall, for it approximates that, the speaker's attitude may be misinterpreted as 'challenging, antagonistic, disclaiming responsibility.'[5]

Polar questions

We notice that Panjabi uses a high rise in polar questions as against a low rise in English. This by itself may not cause much trouble; it may only show a greater eagerness to know the answer.

Tonicity in polar questions in Panjabi does not differ much from that in statements. However, under statements, if there are 'adjective+noun' constructions followed by no other lexical items in affirmative sentences, the adjective carries the tonic. The same thing is observed in polar questions too, e.g.

	(what)	last	time	good	party	was	
61.	(kɪ)	'pɪchlɪ	'ʊɑrɪ	'ʌcchɪ	'pɑrʈɪ	sɪ	?

('Was it a ,good party 'last time?)

But in the corpus for polar questions, such sentences fall under group II (information structure "given-new"), and therefore the placement of the tonic on the adjective in these cases has been regarded as marked tonicity. It was found difficult to conceive of a situation in which sentences like the one above would have the information structure "new", and hence neutral tonicity.

4. For instance, when there is no prehead.
5. O'Connor and Arnold, *Intonation*, Tone Group 5, page 147.

Panjabi sentences having the dummy verb ['kænɑ] 'to say' with something before it that characterizes what is said, like [ʈhik] 'right', or [sʌc] 'truth', are usually translated into English in such a way that either (i) the verb and the preceding word are fused into one word (a verb), or (ii) the order 'noun-verb' in Panjabi is changed to 'verb-noun' in English; e.g.

(i) ['ʈhik 'kænɑ] 'mean'

(ii) ['sʌc 'kænɑ] 'speak the truth'

If the tonic in Panjabi sentences containing these constructions is on [ʈhik] and [sʌc], and in English translations it is put on *mean* and *truth*, the speaker will still be right, provided that in the English sentences there are no lexical items after *mean* and *truth*. If there are, will the Panjabi speaker still put the tonic on *mean* and *truth*? This is a possibility.

A more likely difficulty faced by Panjabi speakers may be in negative polar questions where they may show a tendency to put the tonic on the negative particle, or on the auxiliary+n't. They may turn

'Haven't you 'been to the ˌStates?

to

'Haven't you ·been to the ·States?

The last pattern is illustrated by O'Connor and Arnold in their Tone Group 8, Tune I. This may be interpreted by the listener as an echo question, or in 'straightforward questions' it may show 'light and casual' attitude on the part of the speaker.[6]

x x x x

It is obvious from the table on page 40 that Panjabi speakers learning English do not have to learn the two principal tunes—fall and rise. They have only to learn where to use which, particularly because in non-polar questions in Panjabi it is very much at variance with the tune typically used in non-polar questions in English. More importantly, they have to learn the placement of the tonic in English utterances.

To sum up, the following suggestions are offered for teaching English intonation to Panjabi speakers at the college level:–

i) For a beginning, only short, non-contrastive, independent sentences which can be treated as single tone groups should be chosen for drill.

6. O'Connor and Arnold, *op. cit.*, 210.

ii) Sufficient practice should be given in determining the last lexical item in a tone group.

iii) Short sentences of the affirmative statement type, without any 'adj.+noun' constructions in the predicate, should first be taken up to give practice in the use of a fall on the last lexical item. Even if they use a high fall for practice, it is hoped that in actual speech the tune will eventually settle down to a fall (as against a high fall).

iv) Short affirmative statements having 'adj+noun' constructions in the predicate, should be taken up next, and practice given in making the noun, and not the adjective, the tonic of the sentence.

v) Short negative statements should be practised next. Here if students show a tendency to place the tonic on the negative particle, or on the contracted form of the auxiliary+n't, the teacher should guard against it.

vi) Short non-polar questions should be taken up next and practice given in putting the tonic on the last lexical item and using a high fall on it. The teacher may have to guard against two things: (a) placement of the tonic on the question word, and (b) use of a wrong tune[7]—a rise or a rise followed by a fall.

vii) Practice should then be given in the use of a fall in exclamations and commands in English.

viii) Affirmative polar questions should be taken up next, and practice given in the use of a low rise beginning on the stressed syllable of the last lexical item.

ix) Negative polar questions should be practised next on the same tune, making sure that the tonic is placed on the last lexical item, not on the negative particle or on the contracted form of the auxiliary+n't.

x) Contrastive sentences and sentences forming part of a paragraph or a dialogue should be taken up last to practise marked tonicity.

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7. Wrong in the sense of being non-typical.

At the school stage, correct intonation can only be taught by presenting correct models. The teacher should give himself sufficient practice along the lines suggested above to ensure the presentation of the right model.

x x x x

As pointed out in the Preface, the present work is only a modest attempt to study the intonation of the simplest kinds of statements and questions in Panjabi, and to relate it to English in order to draw some tentative conclusions. It goes without saying that much more, and deeper, investigation will be necessary to put the subject on a firm footing.

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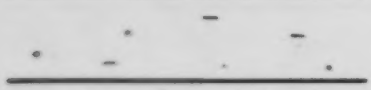
Appendix I

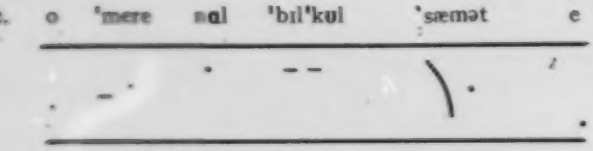
Statements

	I	to go	not	want
1.	mæ̃	ˈɟaŋg	ˈnə̃ĩ	ˈcãndɑ



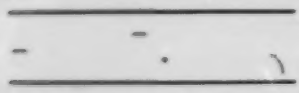
(I ˈdon't want to ˌgo)

	he	me	with	quite	in agreement	is
2.	o	ˈmere	nɑl	ˈbɪlˈkul	ˈsæmət	e



(He ˈquite a ˌgrees with me.)

	flowers	beautiful	were
3.	ˈphʊl	ˈsone	ˈsʌn

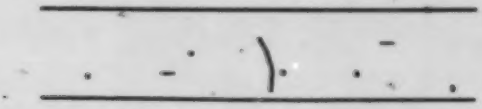


(The ˈflowers were ˌbeautiful.)

	I	this	understand	not	can
4.	mæ̃	ˈɛ	ˈsəməɟ	ˈnə̃ĩ	ˈsəkdɑ

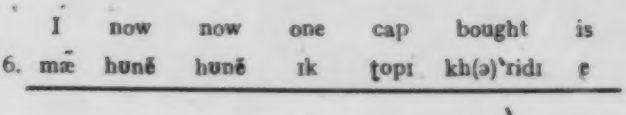
(I ˈcan't under ˌstand it.)

	that	very	good	book	is
5.	o	ˈbɔʈɪ	ˈʌcchɪ	kɔˈtʊb	e



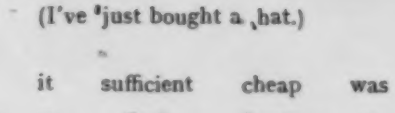
(That's a ˈvery good ˌbook.)

	I	now	now	one	cap	bought	is
6.	mæ̃	hʊnẽ	hʊnẽ	ɪk	ʈopɪ	kh(ə)ˈɾidɪ	e



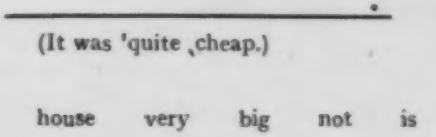
(I've ˈjust bought a ˌhat.)

	it	sufficient	cheap	was
7.	æ	ˈkʊfɪ	ˈsəstɪ	sɪ



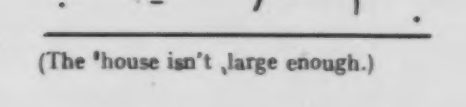
(It was ˈquite ˌcheap.)

	house	very	big	not	is
8.	məˈkʊn	ˈɾyʊdʊ	ˈvɑ̂ɖɖʊ	ˈnə̄ɪ	e



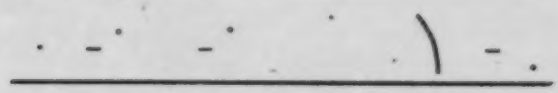
(The ˈhouse isn't ˌlarge enough.)

	I	him	to meet	want	am
9.	mæ̃	ˈonnū	ˈmɪlnɑ̃	ˈcɑ̃nnɑ̃	vɑ̃



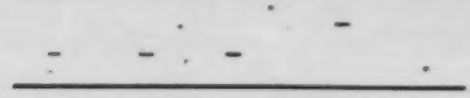
(I should ˈlike to ˌmeet him.)

	I	him	Monday	since	not	seen
10.	mæ̃	'onnũ	'somʊar	tõ	'nəĩ	'dekhyɑ



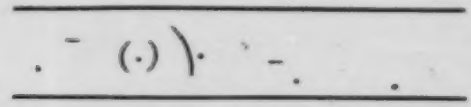
(I 'haven't 'seen him since ˌMonday.)

	today	very	dirty	day	is
11.	'ʌj	'bəʈɑ	'gəndɑ	'dɪn	e



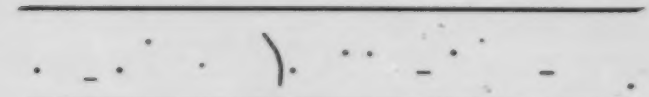
(It's a 'very 'nasty ˌday.)

	house	old	fashion	of is
12.	mə'kɑn	p(ʊ) rɑne	'fæʃən	dɑe



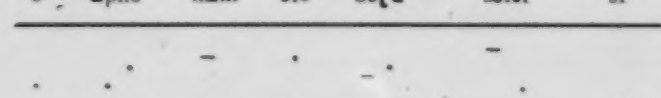
(The 'house is 'old-ˌfashioned.)

	it	world	in	all	from	fine	thing	is
13.	æ	'dʊnɪyã	ʊɪc	'sɑryã	nɑlõ	'ʊədɪyɑ	'ciz	e



(It's the 'finest 'thing in the ˌworld.)

	he	own	work	in	very	successful	was
14.	o	ʌpne	'kʌm	ʊɪc	'bəʈɑ	'səfəl	sɪ

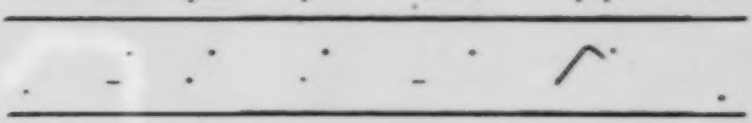


(He was 'very suc'cessful in his ˌwork.)

	me	Birmingham	of	one	ticket	wanted	is
15.	mannũ	+bər'miŋgəm	dɪ	ɪk	'ʈɪkəʈ	'cəɪdɪ	e

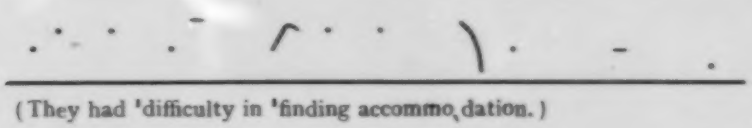
(I 'want a 'ticket for ˌBirmingham, please.)

	they	all	own	own	camera	brought	was
16.	o	'sɑre	ʌpnɑ	ʌpnɑ	'kæmrɑ	'lyɑ̃ye	sɪ



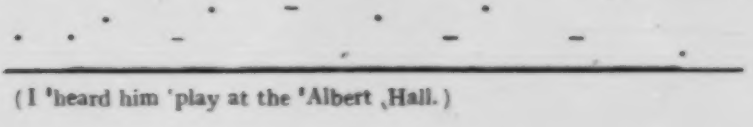
(They 'all 'brought their ˌcameras with them.)

	they	to	house	finding	in	difficulty	became	was
17.	onnɑ̃	nũ	mə'kɑn	'ʈũɳɖən	ɒɪc	'mʊʃkəl	'hoɪ	sɪ



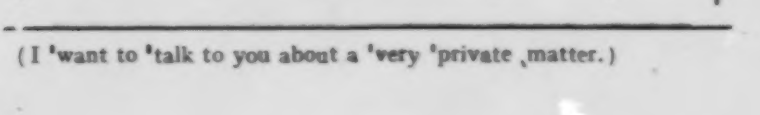
(They had 'difficulty in 'finding accommoˌdation.)

	I	him	Albert	Hall	in	singing	heard	was
18.	mæ̃	onnũ	'+ælbərʈ	'hɑl	ɒɪc	'gɑ̃dyɑ̃	'sʊnyɑ	sɪ



(I 'heard him 'play at the 'Albert ˌHall.)

	I	you	with	one	quite	private	matter	on	talk	do	want
19.	mæ̃	tere	nɑl	ɪk	'bɪl'kʊl	'prɑɪvəʈ	'mɑmle	te	'gɑl	'kərnɑ	'cɑ̃nnɑ̃



(I 'want to 'talk to you about a 'very 'private ˌmatter.)

	her	own	income	very	little	is
20.	odɪ	'ʌpnɪ	'ɑmdənɪ	'bəʈɪ	'thoʈɪ	e

(She has a 'very 'small 'private ˌincome.)

	me	yesterday	night	of	music	gathering	on
21.	mʌnnũ	'kʌl	'rɑ̂:t	de	səŋ'gi:t	səm'melən	te

	one	long	letter	came	was
	ɪk	'ləmbɪ	'cɪʈhɪ	'ɑɪ	sɪ

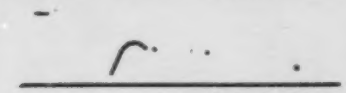
(I had a 'long 'letter about 'last 'night's ˌconcert.)

	he	whole	day	city	in	work	do	is
22.	o	'sɑrɑ	'dɪn	'ʃær	'ɒɪc	'kʌm	'kʌrdɑ	e

(He 'works 'all 'day in the ˌcity.)

	he	whole	distance	went	and	came
23.	o	'sɑrɑ	'fʌslɑ	'gəyɑ	te	'ɑyɑ

one	hour	in	was
ˈɪk	ˈkə̂nʈe	ʊ̃ɪc	sɪ



(He went ˈall the way ˈthere and ˈback in an ˌhour.)

	I	you	theatre	of	two	tickets	send	-ing
24.	mæ̃	təˈʋẫnʊ̃	thɪˈeʈər	dɪyā̃	ˈdo	ˈʈɪkʈā̃	ˈpeʃ	ryā̃

(I'm ˈsending you ˈtwo ˈtickets for the ˌtheatre.)

	he	yesterday	afternoon	at	to see	came	was
25.	o	ˈkʌl	dəˈpær	nʊ̃	ˈmɪlən	ˈʌyɑ	sɪ

(He ˈcame to ˈcall ˈyesterday ˈafterˌnoon.)

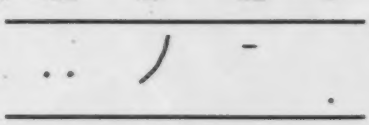
Appendix II

Questions

Type A. Non-polar Questions

Set I

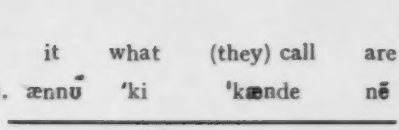
	its	what	name	is
1(a).	odɑ̄	'ki	nā	e



('What's it 'called?)

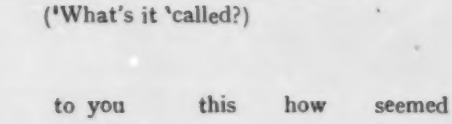
or

	it	what	(they) call	are
(b).	ænnū̃	'ki	'kænde	nē



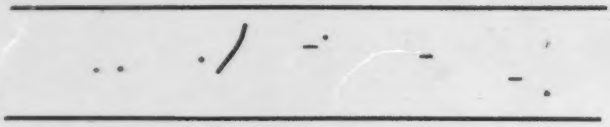
('What's it 'called?)

	to you	this	how	seemed
2.	tə'vɑ̂nū̃	æ	'kæsɪ	'lʌggɪ



('What did you 'think of it?)

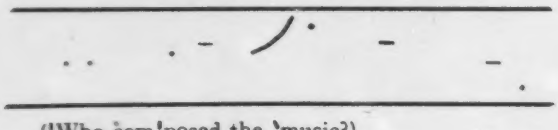
	of this	music	who	prepare	did
3(a).	ædɑ	səŋ'gi:t	'kɪnne	'tyɑr	'kitæ



('Who com'posed the 'music?)

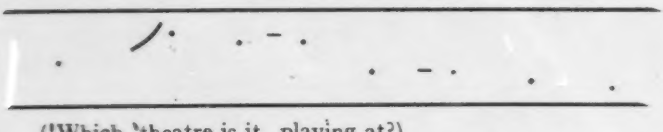
or

	of this	music	who	prepare	did
(b).	ædɑ	səŋ'gi:t	'kɪnne	'tyɑr	'kitæ



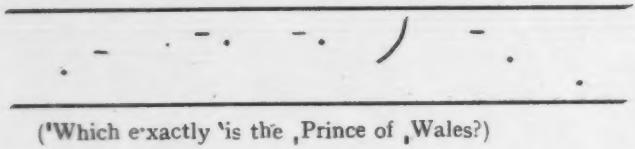
('Who com'posed the 'music?)

	this	which	theatre	at	on	being	is
4.	æ	'keʈe	thɪ'eʈər	te	'lʌggɪ	hoɪ	e



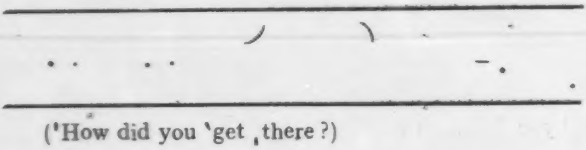
('Which 'theatre is it ˌplaying at?)

	Tagore	theatre	really	be	which	is
5.	+ʈæ'gor	thɪ'eʈər	'ʌslɪ	'hæ	'keʈɑ	e



('Which e·xactly 'is the ˌPrince of ˌWales?)

	you	there	what	manner	went	was
6.	tʊsɪ	othe	'kɪs	'trɑ̃	'gəye	sɪ

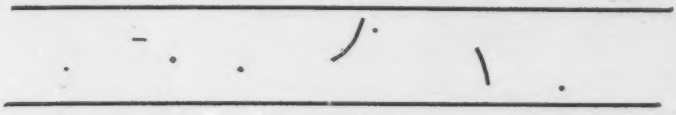


('How did you 'get ˌthere ?)

	you	train	on	why	not	went	was
7.	tʊsɪ	ˈgʌɖɖɪ	te	ˈkyõ	nə̃ĩ	ˈgəye	sɪ

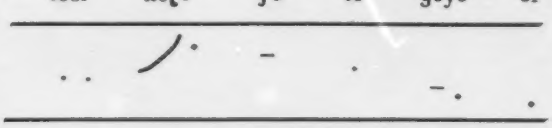
('Why didn't you 'go by ˋtube?)

	this	play	in	how many	acts	are
8.	æs	ˈnɑʈək	ʊɪc	ˈkɪnne	ˈækʈ	nẽ



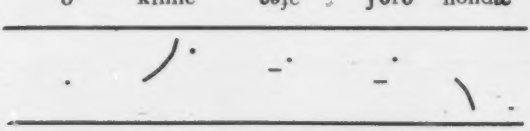
('How many ˋacts in the ˌplay?)

	you	which	show	at	went	was
9.	tʊsɪ	ˈkeʈe	ˈʃo	te	ˈgəye	sɪ



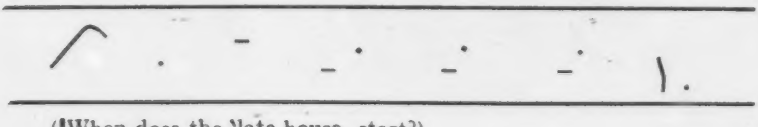
('Which perˋformance did you ˌgo to?)

	that	what	o'clock	begin	is
10.	o	ˈkɪnne	ˈʊəje	ˈʃʊrʊ	ˈhondæ



('When does that beˋgin?)

	night	of	show	what	o'clock	begin	is
11.	ˈrɑ̂:t	dɑ	ˈʃo	ˈkɪnne	ˈʊəje	ˈʃʊrʊ	ˈhondæ

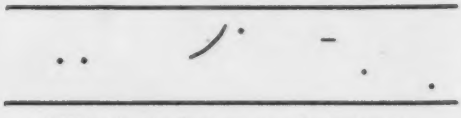


('When does the ˋlate house ˌstart?)

	that	what	o'clock	end	is
12.	o	'kɪnne	'ʊəje	'xətəm	'hondæ

('When does it 'end?)

	of this	how much	ticket	is
13.	ɐedɪ	'kɪnnɪ	'ʈɪkəʈ	e

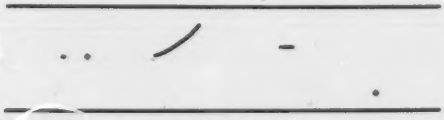


('What's the 'price of ad'mission?)

	you	who	with	went	was
14.	tʊsɪ	'kɪde	nɑl	'gəye	sɪ

(' Who did you 'go with?)

	his/her	what	name	is
15.	odɑ	'ki	'nɑ̃	e



('What's her 'name?)

	he	where	of	live	does is
16.	o	'kɪthõ	dɑ	'ræn	'ʊɑlæ

('Where does he 'come from?)

	he	here	where	live is
17.	o	ˈæthe	ˈkɪthe	ˈrændæ

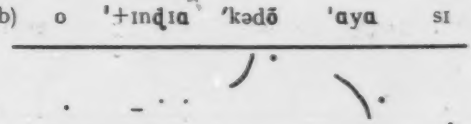
('Where's he 'living over 'here?)

	he	India	when	came	was
18(a)	o	ˈ+ɪnɖɪɑ	ˈkədõ	ˈɑyɑ	sɪ

('When did he ar'rive in 'England?)

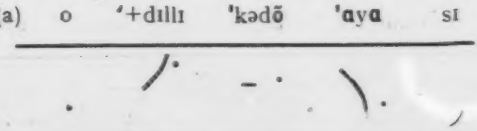
or

	he	India	when	came	was
(b)	o	ˈ+ɪnɖɪɑ	ˈkədõ	ˈɑyɑ	sɪ



('When did he ar'rive in 'England?)

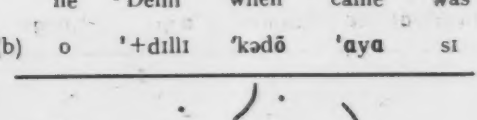
	he	Delhi	when	came	was
19(a)	o	ˈ+dɪllɪ	ˈkədõ	ˈɑyɑ	sɪ



('When did he 'come to 'London?)

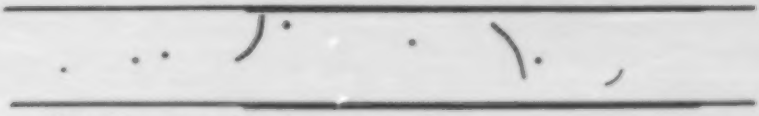
or

	he	Delhi	when	came	was
(b)	o	ˈ+dɪllɪ	ˈkədõ	ˈɑyɑ	sɪ



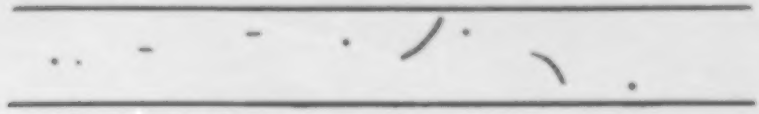
('When did he 'come to 'London?)

	he	here	how much	duration	stay	will
20.	o	æthe	ˈkɪnnɪ	der	ˈʈhəre	gɑ



('How ·long is he 'staying 'up ,here?)

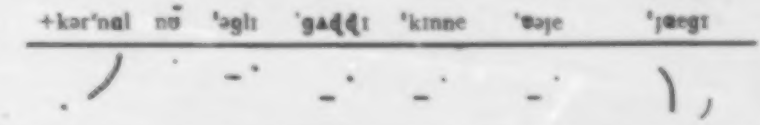
	his	city	coming	of	reason	what	was
21.	ode	ˈʃær	ˈɑːn	dɑ	ˈkɑːrɛn	ˈkɪ	sɪ



('What was his 'reason for ,coming to ,Town?)

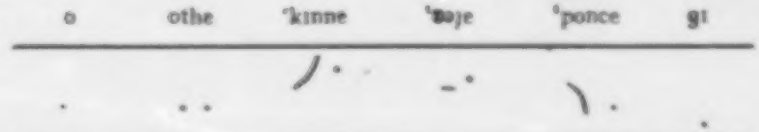
Set II

	Karnal	to	next	train	what	o'clock	go will
22.	+kərˈnɑl	nɔ̄	ˈəglɪ	ˈgaɖɖɪ	ˈkɪnne	ˈɒəje	ˈjəegɪ



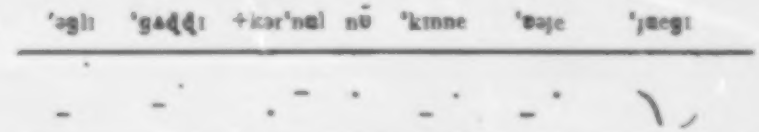
('When does the 'next 'train for 'Clacton ,leave?)

	that	there	what	o'clock	arrive	will
23.	o	othe	ˈkɪnne	ˈɒəje	ˈponce	gɪ



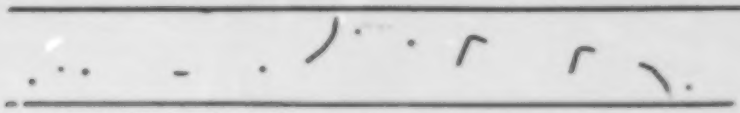
('When is it 'due to ar'rive ,there?)

	next	train	Karnal	to	what	o'clock	go will
24.	ˈəglɪ	ˈgaɖɖɪ	+kərˈnɑl	nɔ̄	ˈkɪnne	ˈɒəje	ˈjəegɪ



('What's the 'time of the 'next ,Clacton ,train?)

	your	thought	in	which	in	less	crowd	be	will
25.	tʊə̂ɖe	ˈxʏəl	ʊɪc	ˈkɪɖe	ʊɪc	ˈkɐ̂ʈ	ˈpiːʈ		ˈhoogɪ

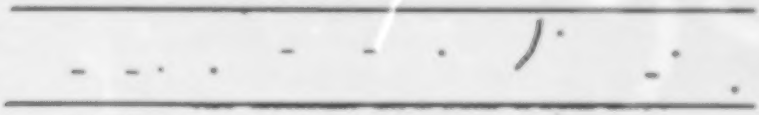


('Which do you 'think will be 'less 'crowded?)

	this	which	platform	from	start	is
26.	æ	ˈkeʈe	ˈplæʧfarm	tə̃	ˈcəldɪ	e

('Which 'platform does it de,part from?)

	one	side	of	third	class	of	how much	ticket	is
27.	ˈɪk	ˈtarəl	dɪ	ˈthaɾɖ	ˈklɑːs	dɪ	ˈkɪnnɪ	ˈʧɪkəʈ	e

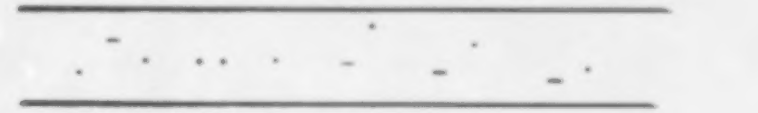


('What's the 'price of a 'single 'third class 'ticket?)

	of that	and	first	class	in	how much	difference	is
28.	ˈode	te	ˈfərst	ˈklɑːs	ʊɪc	ˈkɪnnə̃	ˈfərək	e

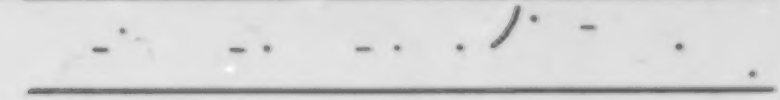
('What's the 'difference between 'that and a 'first ,class?)

	Bathinda	for	I	where	train	should change
29.	+bəˈʧhinɖe	ʊəste	mæ̃	ˈkɪthe	ˈgaɖɖɪ	ˈbadlə̃



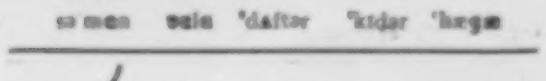
('Where do I 'change for 'Braintree?)

	fourteen	number	platform	to	going	what	manner	is
30.	ˈcaodā	ˈnambar	ˈplaʈfarm	te	ˈjaida	ˈkis	trā	e



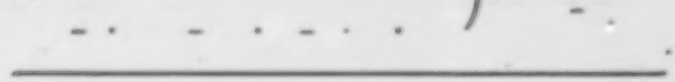
(ˈHow do I ˈget to ˌplatform four,teen?)

	luggage	of	office	where	is
31.	sə mən	dɑ̃	ˈdaftar	ˈkidar	ˈhəgə



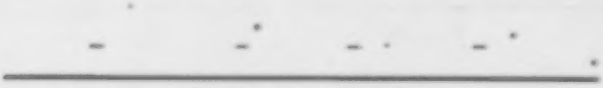
(ˈWhere will I ˈfind the ˈleft ˈluggage ˌoffice?)

	dining	car	in	meal	of	what	price	is
32.	ˈɖainiŋg	ˈkaːr	ɐic	ˈkhāne	dɪ	ˈki	ˈkimət	e



(ˈHow much is ˈlunch in the ˈrestaurant ˌcar?)

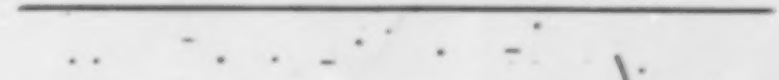
	of that	how many	pice	charged	are
33.	ˈode	ˈkinne	ˈpəisə	ˈlagde	nē



(ˈWhat do they ˈcharge for ˈthat?)

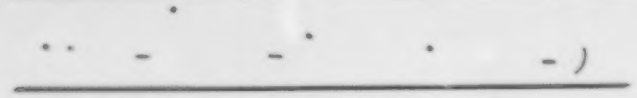
Set III

	you	summer	of	holidays	in	where	went	was
34.	tusɪ	ˈgəɾmɪ	dɪ	ˈchuʈiyā	(ɐ)ic	ˈkithe	ˈgəyə	sɪ



(ˈWhere did you ˈgo for your ˈsummer ˈholiday?)

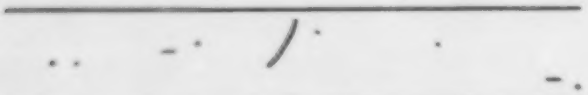
	you	Delhi	how much	duration	stayed
35(a).	tʊsɪ	ˈ+dɪllɪ	ˈkɪnnɪ	der	ˈrəye



('How long did you 'have in 'London?)

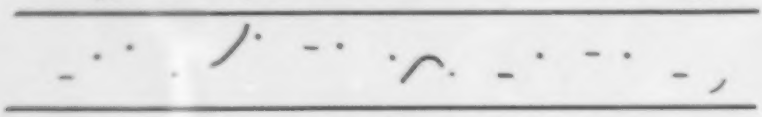
or

	you	Delhi	how much	duration	stayed
(b).	tʊsɪ	ˈ+dɪllɪ	ˈkɪnnɪ	der	ˈrəye



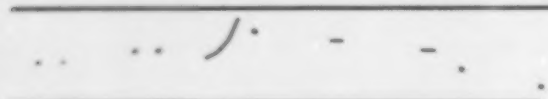
('How long did you 'have in 'London?)

	holidays	of	which	part	to you	more	good	seemed
36.	ˈchʊʈɪyõ	də	ˈkeʈa	ˈhɪssa	təˈʊ̂nũ	ˈzyɑdə	ˈʌcchə	ˈlʌggə



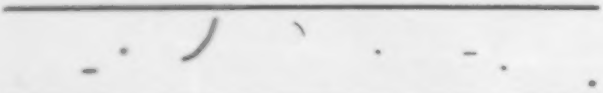
('Which 'part of your 'holiday did you pre'fer?)

	you	there	stay	which	place	was
37.	tʊsɪ	othe	ˈʈhære	ˈkɪs	ˈjʌgə	sɪ



('Where did you 'stay while you were ˌdown there?)

	Delhi	which	kind	of	weather	was
38.	ˈ+dɪllɪ	ˈkɪs	ˈtrə̃	də	ˈmʌosəm	sɪ

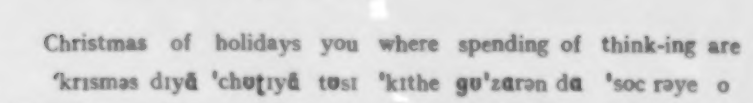


('What sort of 'weather did you 'have in 'London?)

	you	there	what	did
39.	tʊsɪ	othe	ˈki	ˈkitɑ

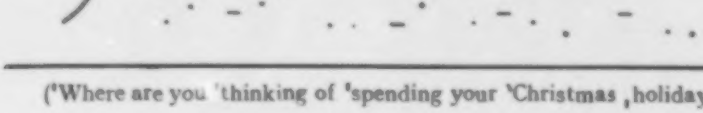
('What did you 'do ,there?)

	Christmas	of	holidays	you	where	spending	of	think-ing	are
40.	ˈkrɪsməs	dɪyɑ̃	ˈchʊʈɪyɑ̃	tʊsɪ	ˈkɪthe	gʊˈzɑrən	dɑ	ˈsoc	rəye o



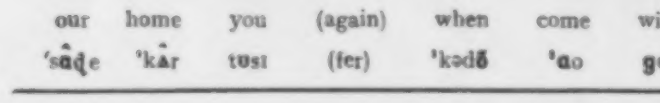
('Where are you 'thinking of 'spending your 'Christmas ,holidays?)

	our	home	you	(again)	when	come	will
41.	ˈsɑ̂ɖe	ˈkɑ̂r	tʊsɪ	(fer)	ˈkədõ	ˈɑo	ge



('When are we 'going to 'see you at 'our ,place a,gain?)

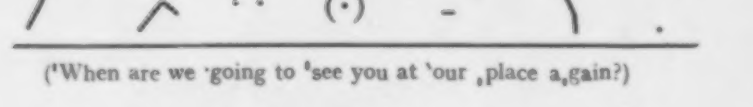
	that	what	thought	is	when	be	will
42.	ˈo	ˈki	ˈxyɑl	e	ˈkədõ	ˈhoe	gɑ



(first tone group)

('When do you 'think 'that'll ,be?)

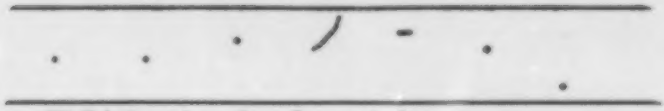
	Sunday	of	day	your	coming	what-like	be
43.	ˈætʊɑr	de	ˈdɪn	təˈʊɑ̂ɖɑ	ˈɑnɑ	ˈkæsɑ	rəye



('Why not come 'down for a 'week'end?)

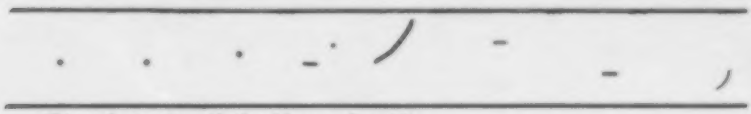
Set IV

	and	then	they	be	who	of	are
44.	te	fer	o	ˈhɛɛ	ˈkɪs	de	nẽ



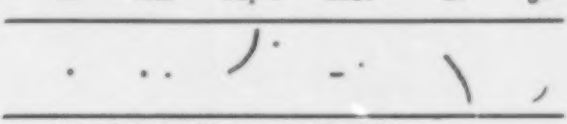
(Well ˈwhose ˈare they, I ˌwonder?)

	and	then	this	all	noise	which	matter	of
45.	te	fer	ɛɛ	ˈsɑrɑ	ˈʃor	ˈkɪs	ˈgʌl	dɑ



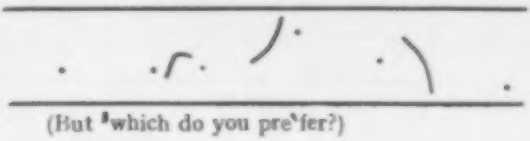
(Then ˈwhat's ˈall the ˈfuss aˌbout?)

	and	you	back	when	come	will
46.	or	tʊsɪ	ˈʊapəs	ˈkədõ	ˈɑo	ge



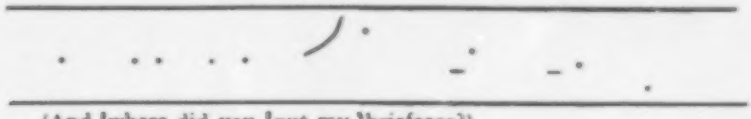
(And ˈwhen will you ˈget ˈback?)

	but	to you	which	liked one	is
47.	pʌr	təˈʊ̂ɑ̃nʊ̃	ˈkeɽɑ	pəˈsʌnd	e



(But ˈwhich do you preˈfer?)

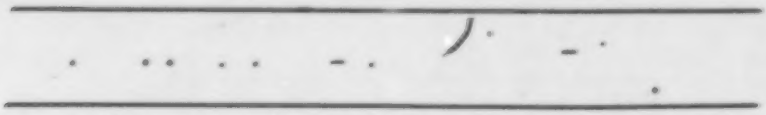
	and	you	my	briefcase	where	put	was
48(a)	or	tʊsɪ	merɑ	ˈbrifkes	ˈkɪthe	ˈrʌkhya	sɪ



(And ˈwhere did you ˈput my ˈbriefcase?)

or

	and	you	my	briefcase	where	put	was
(b)	ɔr	tʊsɪ	merɑ	ˈbrifkes	ˈkɪthe	ˈrɑkhyɑ	sɪ

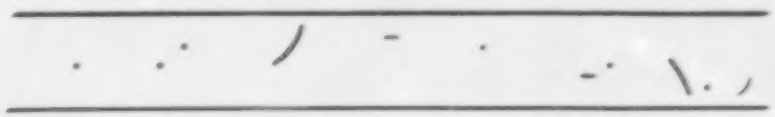


(And ˈwhere did you ˈput my ˈbriefcase?)

	and	this	other	of	what	price	is
49.	te	ɛ	ˈdusre	dɪ	ˈkɪ	ˈkimət	e

(Now ˈwhat's the ˈprice of this ˈother ˌone?)

	she	so much	young	what	manner	make	stay	is
50.	o	ɛ̃nɪ	ˈjʊɑn	ˈkɪs	trɑ̃	ˈbɔnɪ	ˈrɛ̃ndɪ	e

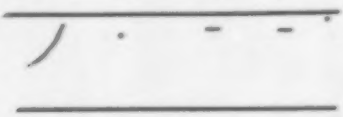


(How ˈdoes she ˈmanage to ˈkeep so ˈyoung ˌlooking?)

Type B. Polar Questions

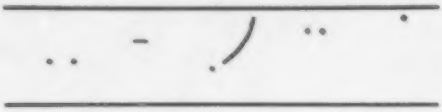
Set I

	I	too	come	can
51.	ˈmæ̃	ʊɪ	ˈɑ	ˈsəknɑ̃



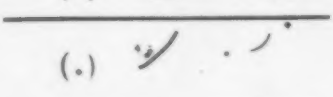
(Can ˈI ˈcome ˌtoo?)

	you	car	take	-ing	are
52.	tʊsɪ	ˈkɑːr	læˈɟɑ	rəye	o



(Are you ˈtaking the ˌcar?)

	(what)	I	drive should
53.	(kɪ)	ˈmæ̃	cəˈlɑ̃vɑ̃



(ˈWould you ˈlike ˌme to ˈdrive?)

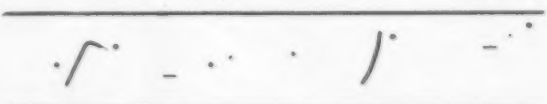
	you	Ravi	to	these	days	in	anytime	seen
54.	tʊsɪ	ˈ+rʌvɪ	nʊ̃	ˈænɑ̃	ˈdɪnɑ̃	ʊɪc	ˈkədɪ	ˈdekhyæ

(ˈHave you ˈseen ˌTom ˈlately?)

	that	day	your	mother	of	birthday	not	was
55.	ˈos	ˈdɪn	təˈvâḍe	ˈmɑtɑyɪ	dɑ	ˈɟʌnəmˈdɪn	ˈnə̃ɪ	sɪ

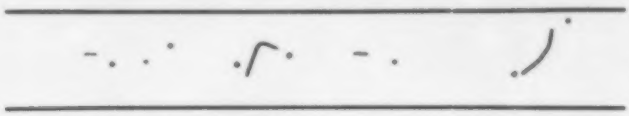
(ˈWasn't that your ˈmother's ˌbirthday?)

	your	mother	to	meet	go should
56.	təˈvâḍe	ˈmɑtɑyɪ	nʊ̃	ˈmɪlən	ˈcəlɪye



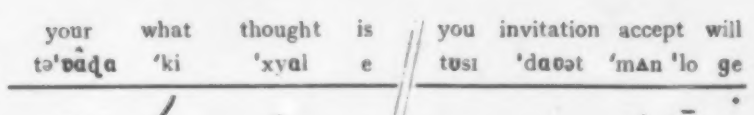
(ˈMay we ˈgo and ˌcall on your ˈmother?)

	the Sawneys	to you	Sunday	called have
57.	ˈ+sɑnɪ hərɑ̃	təˈʊɑ̃nʊ̃	ˈætʊɑr	buˈlɑyæ



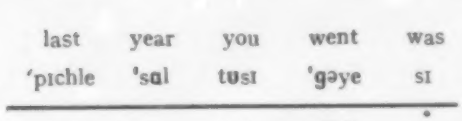
(ˈHave the ˈSmiths inˈvited you for ˌSunday?)

	your	what	thought	is	you	invitation	accept	will
58.	təˈʊɑ̃ɖɑ	ˈki	ˈxyɑl	e	tʊsɪ	ˈdɑʊɔt	ˈmʌn	ˈlo ge



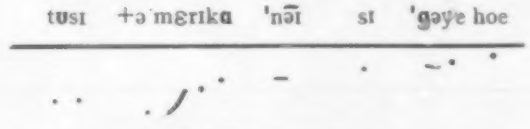
(ˈShall you acˌcept, do you ˈthink?) (Second tone group)

	last	year	you	went	was
59.	ˈpɪchle	ˈsɑl	tʊsɪ	ˈgəye	sɪ



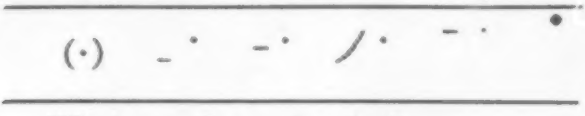
(ˈDid you ˈgo ˌlast ˈyear?)

	you	America	not	was	gone
60.	tʊsɪ	+əˈmɛrɪkɑ	ˈnɔ̃ɪ	sɪ	ˈgəye hoe



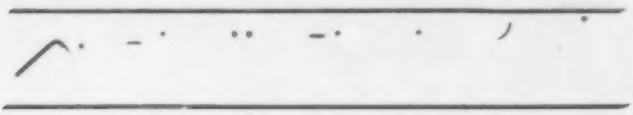
(ˈHadn't you ˈbeen in A,merica?)

	(what)	last	time	good	party	was
61.	(kɪ)	ˈpɪchlɪ	ˈʊɑrɪ	ˈʌcchɪ	ˈpɑrʈɪ	sɪ



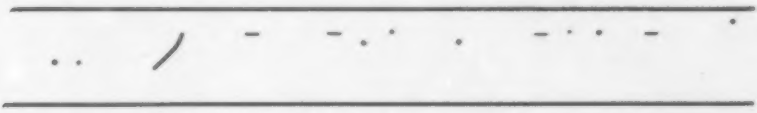
(ˈWas it a ˌgood party ˈlast time?)

	our	friends	in	there	any	be	were
62.	ˈsɑ̂ɖe	ˈdostɑ̃	ɒicõ	ˈothe	koɪ	ˈhæ	sʌn



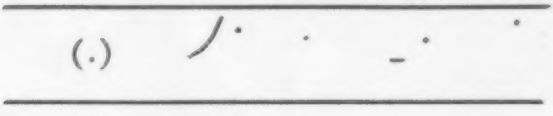
(Were ˈany of ˌour friends ˈthere?)

	you	this	year	summer	in	Canada	go	will
63.	tʊsɪ	ˈæs	ˈsɑl	ˈgərmɪyɑ̃	ɒic	ˈ+kænəɖɑ	ˈɟɑo	ge



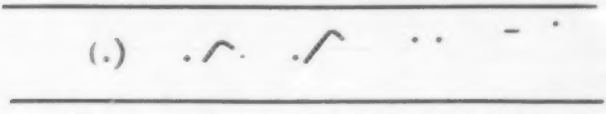
(Will you be ˈoff to ˈCanada ˌthis ˈsummer?)

	(what)	money	of	tightness	is
64.	(kɪ)	ˈpæse	dɪ	ˈtʌŋgɪ	e



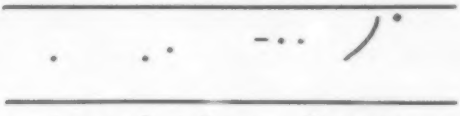
(ˈHard ˈup for ˌmoney?)

	(what)	your	brother	there	lives
65.	(kɪ)	təˈɒɑ̂ɖɑ	pəˈrɑ̂	othe	ˈrændæ



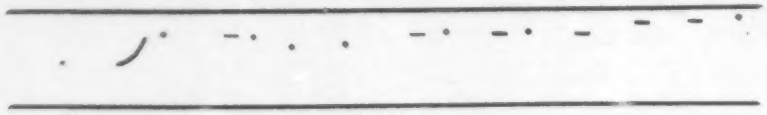
(ˈIs it your ˌbrother who ˈlives out ˈthere?)

	he	anytime	India	comes
66.	o	kədɪ	ˈ+ɪnɖɪɑ	ˈɑ̃dæ



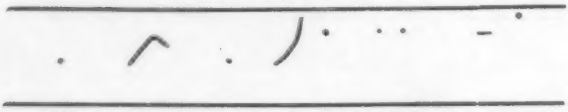
(Does he ˈever ˈcome to ˌEngland?)

	he	so much	busy	is	that	more	times	not	come	can
67.	o	ˈænnɑ̃	ˈbɪzɪ	e	ke	ˈzyɑdɑ	ˈʊɑrɪ	ˈnə̃ĩ	ˈɑ	ˈsəkdɑ



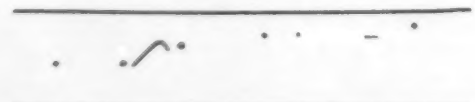
(ˈIs he ˈtoo ˌbusy to come ˈoften?)

	he	home	in	all	from	young is
68.	o	ˈkâr	ʊɪc	ˈsɑryɑ̃	nɑlõ	ˈchoʈæ



(ˈIs he the ˌyoungest of the ˈfamily?)

	he	you of	from	young is
69.	o	təˈʊɑ̂ɖe	nɑlõ	ˈchoʈæ



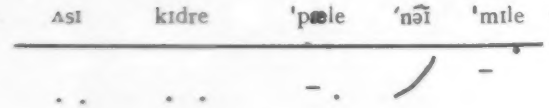
(Is he ˈyounger than ˌyou?)

	you	(what)	five	years	said
70.	tʊsɪ	(kɪ)	ˈpʌɲj	ˈsɑl	ˈk(e)yæ

(ˈDid you ˈsay ˌfive ˈyears?)

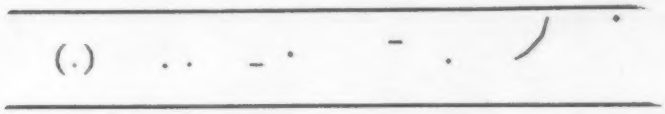
Set II

	we	somewhere	before	not	met
71.	ʌsɪ	kɪdre	ˈpɐle	ˈnə̃ĩ	ˈmɪle



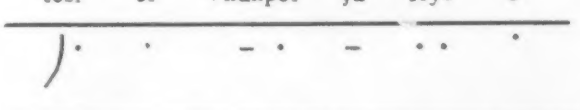
(ˈHaven't we ˈmet ˈsomewhere beˌfore?)

	(what)	you	writer	Premchand	not	are
72.	(kɪ)	tʊsɪ	'lekhək	'+premcʌnd	'nə̃ɪ	o



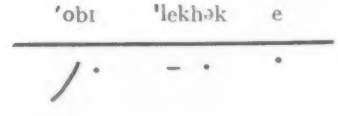
('Aren't you Mr. 'Paul 'Jones, the ,author?)

	you	too	Kanpur	go	-ing	are
73.	'tʊsɪ	ʊɪ	'+kɑnpʊr	'jɑ	rəye	o



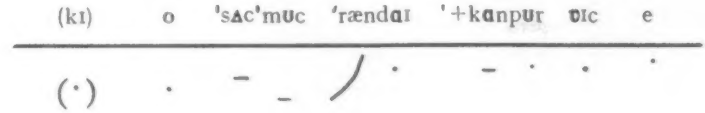
(Are 'you 'going to 'Edinburgh ,too?)

	he	too	writer	is
74.	'obɪ		'lekhək	e



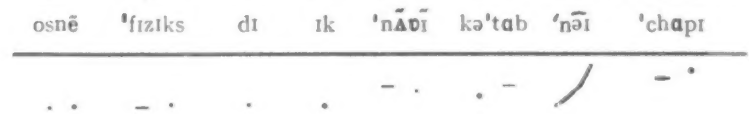
(Is 'he a 'writer ,also?)

	(what)	he	really	live	Kanpur	in	is
75.	(kɪ)	o	'sʌc'mʊc	'rændɑɪ	'+kɑnpʊr	ʊɪc	e



(Does he 'actually ,live in ·Edinburgh?)

	he	physics	of	one	new	book	not	published
76.	osnĕ	'fɪzɪks	dɪ	ɪk	'nʌ̃ʊ̃ɪ	kə'tɑb	'nə̃ɪ	'chɑpɪ

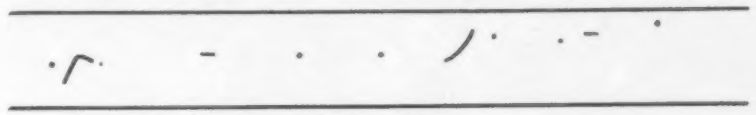


('Hasn't he 'just 'published a 'new 'book on ,physics?)

	his	book	of	exact	name	you to	knowledge is
77.	osdɪ	kə'tɑb	dɑ	'ʧhik	'nɑ̃	tə'ʋɑ̂nʊ̃	'pʌtæ

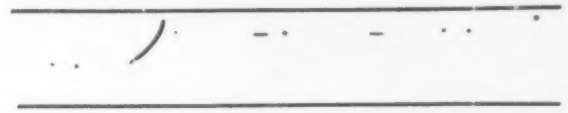
(Can you 'tell me the e'xact ,title of his ·book?)

	you of	thought	in	that	good	book	is
78.	tə'ʋɑ̂ɖe	'xyɑl	ʋɪc	o	'ʌcchɪ	kə'tɑb	e



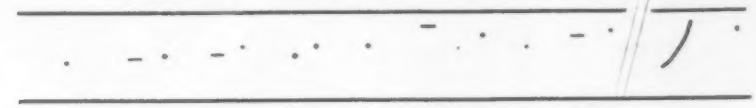
(Would you 'say it was a ,good ·book?)

	you	alone	journey	do	-ing	are
79.	tʊsɪ	'kʌlle	'səfər	'kʌr	rəye	o



('Are you 'travelling on your ,own?)

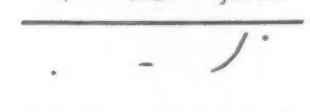
	that	young	child	whom	I	corridor	in	met	he was
80.	o	'choʈa	'bʌccɑ	ʃɪnnʊ̃	mæ̃	'kɑrɪɖor	ʋɪc	'mɪlyɑ̃	'o sɪ



(Was 'he that ·young 'fellow I 'passed in the ,corridor?)

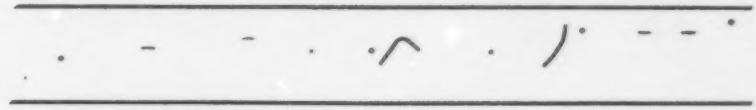
(second tone group)

	he	school	goes
81.	o	'skuːl	'ʃɑndæ



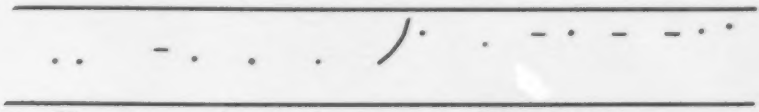
(Does he 'go to ,school ·yet?)

	he	seven	years	of	reckoning	with	young	not	seems
82.	o	'sʌt	'sɑl	de	hɪ'sɑ̂b	nɑl	'choʈɑ	'nə̃ĩ	'lʌgdɑ



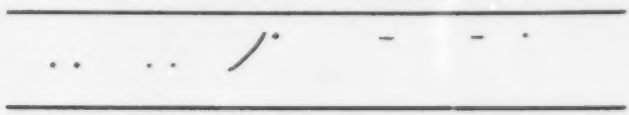
('Isn't he 'rather ,small for 'seven?)

	you	Kanpur	in	some	good	like	hotel	tell	can	are
83.	tʊsɪ	'+kɑnpʊr	ʊɪc	koɪ	'ʌcchɑ	ɟyɑ	'hoʈəl	'dʌs	'səkde	o



('Can you recom'mend a 'good ho,tel in 'Edinburgh?)

	you	there	much	duration	stay	will
84.	tʊsɪ	othe	'zyɑdɑ	'der	'ʈhæro	ge



('Will you be 'staying there ,long?)

	you	to	knowledge	is		fair	when	end	is
85.	tə'ʊɑ̂nʊ̃	'pʌtɑ	e			'melɑ	'kədõ	'xətəm	'hondæ

(Do you 'know when the 'Festival ,ends?) (first tone group)

	your	what	thought	is		I	matinee	show	go	can	will
86.	tə'ʊɑ̂ɖɑ	'ki	'xyɑl	e		mæ̃	'mæʈnɪ	'ʃo	'ɟɑ	'səkɑ̃	gɑ

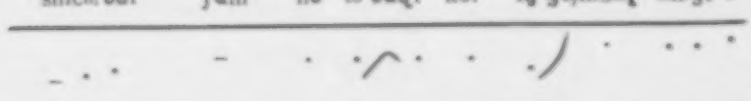
('Would I be 'able to get 'in to a ,matinee, do you 'think?)

(second tone group)

	I	tomorrow	you to	come	after	meet	can
87.	mæ̃	ˈkʌl	təˈʊɑ̃nũ	ˈɑ	ke	ˈmɪl	ˈsəknɑ̃

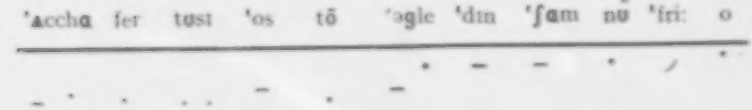
('May I 'come and 'call on you to,morrow?)

	Saturday	evening	on	your	any	engagement	be	is
88.	ˈsnɪcarʊar	ˈʃʌm	nũ	təˈʊɑ̃ɖɪ	koɪ	ŋˈgeɪmɛnʈ	hæ̃gɪ	e



('Have you 'any en'gagements for 'Saturday ,evening?)

	well	then	you	that	from	next	day	evening	on	free	are
89.	ˈʌcchɑ	fer	tʊsɪ	ˈos	tõ	ˈɔgle	ˈdɪn	ˈʃɑm	nũ	ˈfri:	o



(Well 'are you 'free on the ,following 'evening?)

Set III

	(what)	you	right	say	-ing	are
90.	(kɪ)	tʊsɪ	ˈʧhik	ˈkæ	rəye	o

(Do you 'really ,mean that?)

	you	one	more	game	play	will
91.	tʊsɪ	ɪk	ˈhɔ̃r	ˈkhel	khelo	ge

(Would you 'care for a,nother 'set?)

	your	what	thought	is		he	truth	speak	-ing	was
92.	tə'ʊə̯ɖɑ	'ki	'xyɑl	e	//	o	'ɬɑc	'bol	ryɑ	sɪ

(Was he 'telling the ˌtruth, do you 'think?) (second tone group)

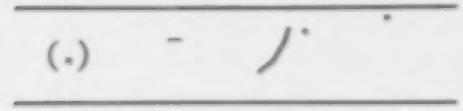
	you	cigarette	have	will
93.	tʊsɪ	'sɪgrəʈ	'l̥ɑo	ge

(Can I 'offer you a 'ciga,rette?)

	you	some	game	to play	want	will
94.	tʊsɪ	kʊɪ	'khel	'kheln̥ɑ	'cɑo	ge

('Would you 'like a ˌgame of 'something?)

	(what)	that	last one	is
95.	(kɪ)	'o	'ɑ:xɪɪ	e

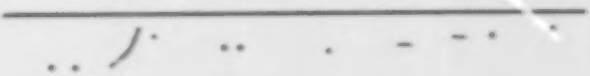


(Is 'that the 'last ˌone?)

	(what)	he	usually	this	manner	does
96.	(kɪ)	o	'ʌksər	æs	trɑ̃ɪ	'kʌrdɑ

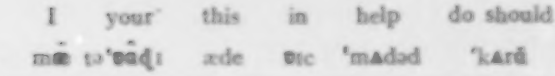
(Is 'what the 'way he ˌusually be'haves?)

	we	all	that of	in	fit	go	will
97.	ʌsɪ	ˈsɑ̃ɾe	osde	ʊ̃ɪc	ˈɑ̃	ˈjɑ̃ːˀ	ge



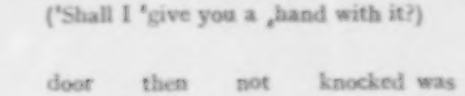
(Will there be ˈroom eˈnough for ˌall of us ˈin it?)

	I	your	this	in	help	do should
98.	mɛ̃	tɔˈʊ̃ɖɪ	ɤde	ʊ̃ɪc	ˈmʌdəd	ˈkʌɾɛ̃



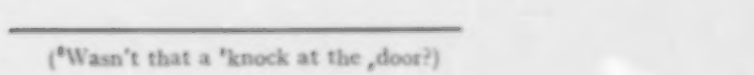
(ˈShall I ˈgive you a ˌhand with it?)

	door	then	not	knocked was
99.	dɔrˈʊ̃ːzɑ̃	te	ˈnə̃ĩ	ˈkhəʧkyɑ̃



(ˈWasn't that a ˈknock at the ˌdoor?)

	(what)	we	that	tea	of	after	not	do	can
100.	(kɪ)	ʌsɪ	o	ˈcɑ̃	de	ˈbʊ̃d	ˈnə̃ĩ	ˈkʌr	ˈsəkde



(ˈCouldn't we ˈleave that till ˈafter ˌtea?)